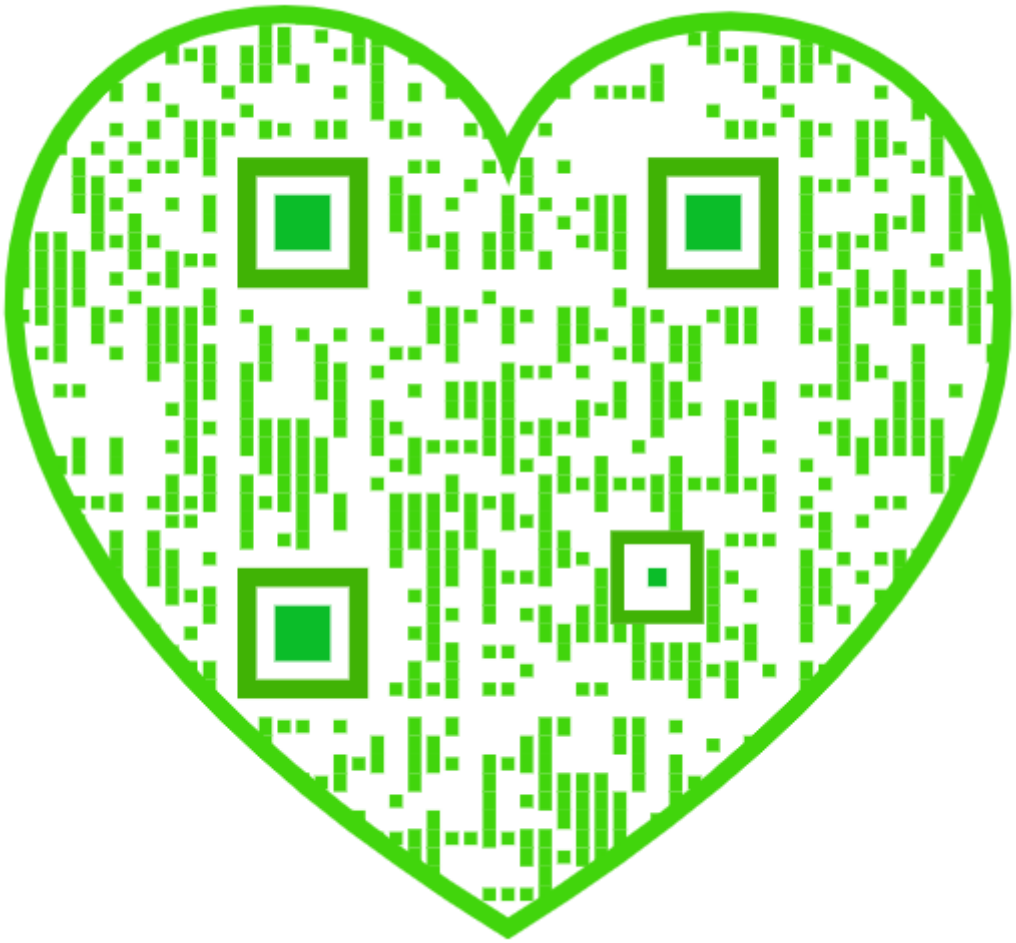

Short-hand is an art whose usefulness is not confined to any particular science or profession, but is universal.

Dr. Johnson

Had this art [Phonography] been known forty years ago it would have saved me twenty years of hard labor.

The Hon. T. H. Benton.

A

SHORT-HAND

LEGIBLE AS THE PLAINEST WRITING, AND REQUIRING NO TEACHER BUT THE BOOK.

WITH

A SIMPLIFIED SYSTEM OF

VERBATIM REPORTING.

BY THE

REV. W. E. SCOVIL, M.A.

EDITED BY

W. E. SCOVIL, JR., B.A.

NEW YORK:

1871. PRICE $1.25.

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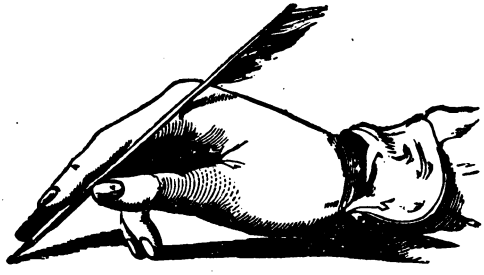
Testimonials.



For the encouragement of learners, some Testimonials are here annexed, which the author has received from gentlemen of known position and character, who speak from actual experience, and express their conviction that this Short-hand is an improvement on the systems heretofore offered to the public.

From The REV. EDWARD B. NICHOLS, D.D., *Rector of Liverpool, Nova Scotia.*

The facility with which your Stenography is acquired, the rapidity with which it is written, and the unhesitancy with which it is read, I believe to be unsurpassed. I have used no other hand for all the manuscript sermons that I have delivered during the last 15 years. Indeed, before I was in holy orders, I found the benefit of it, both wher I was a student at law, and at The General Theological Seminary in New York.

From The REV. CHARLES LEE, Ph.D., *Rector of Fredericton, New Brunswick.*

I have used your system of Short-hand *for years*, and do not think I can express too highly the value I have derived from it in correspondence and in my professional

duties. By its aid a sermon may be written in *one* hour instead of *six*, and, when written, is more legible than the ordinary hand. Besides, the ability it affords of writing one's thoughts with readiness and with comparatively little fatigue of hand, leads to the acquisition of a free and more forcible style. The art is easily learnt, may be acquired in youth as a pastime in connection with more formal studies, and not much additional practice is necessary to render the Short-hand Writer an *efficient reporter*.

From The REV. D. W. PICKETT, M.A. (*formerly*) *Head Master of the Collegiate School, Windsor, Nova Scotia.*

Of the superior advantages of your Stenography I can speak from long experience. The comparison which I have been enabled to make between it and other systems now in use to some extent, and the readiness with which it has been acquired by many of my acquaintance, lead me to the belief that it offers greater facilities for students in attendance upon university lectures, to the reporters for the press, and to the public generally, than any other system that has hitherto been published.

From ALFRED H. DEMILL, ESQ., D.C.L., *Barrister*.

I bought a copy of your work, published in 1866, and, struck with the truth of your objections to the Phonetic system (which I had been practising for several years as given by *Graham* in the *Reporter's Manual*) I abandoned it, and began the study of yours. The result, I am happy to say, has fully realized my expectations; for, after learning it with comparatively little labor, I find it most useful in my profession.

I regret the time wasted with *Pitman's Phonography;* but my own experience has convinced me that your system, besides other advantages, requires not one-third as much practice to master it, and that no one desirous of a *readable*

Short-hand will be disappointed after giving it a fair trial.

From REV. GEORGE WALKER, A.B., N. Y., *formerly Master of the Grammar School in Kings Co., N. B.*

It is, I think, a happy feature in your Short-hand that it joins the vowels and consonants in succession as we read them, and does not depart from the usual method of spelling, except when superfluous letters are omitted for the sake of brevity. It thus avoids the intricate and comparatively slow expedient adopted by Taylor, Mavor, Pitman, and others, which requires the writer to join together all the consonants in the first place, and afterwards take his pen off repeatedly to insert separate dots, or other little marks, here and there, for the purpose of representing as many vowels and diphthongs as happen to be sounded in the word.

From MR. T. P. DIXON, *Reporter, Hampton, N. B.*

After spending some time in examining the systems of Phonography published by Pitman, Bell, Thompson, and others, I have satisfied myself that your Phonography, or abbreviated Short-hand, while it equals, if it does not exceed, the swiftest of them, in the ease and despatch with which it is written, affords more assistance in deciphering the notes, which we have to commit to paper in the briefest manner in taking down a discourse from the lips of a fluent speaker. So far as I am capable of forming a correct opinion on this subject, I have as yet met with no system, vying with yours in conciseness, that taxes the memory of the learner so little, or is likely to enable him more speedily to acquire the art of *verbatim* Reporting.

From The REV. D. I. WETMORE, B.A., *Clifton, N. B.*

My estimate of your Short-hand is evidenced by the fact that, when I was a schoolmaster, I recommended it to

my pupils as the best. Judging from my own experience, I believe that a practical proficiency can be gained in it, at less cost of time and study than in any other system that has come under my notice, and that it is well deserving of a place in our schools.

From JAMES H. THORNE, ESQ., B.A., *Deputy Provincial Secretary, Halifax, Nova Scotia.*

A practical knowledge of your system of Short-hand writing has given me so high an opinion of its value, that I believe it to be the very best we have; and, as "the pen of a ready writer" is essential in many professions, and of great advantage to a person in any line of life, I think that your little book, in its improved state, ought to obtain a wide circulation, and be generally acceptable to the public.

From THOMAS S. WETMORE, ESQ., A.B. (*M. D. of the University of Glasgow, and Licentiate of the Royal College of Surgeons, Edinburgh*), *St. John, N. B.*

Whatever may be the comparative merits of other systems, your Short-hand, on account of the ease with which it is read and written, has deservedly gained the good opinion of those who have tried it, and will, I am persuaded, find favor with others in proportion as they become acquainted with it. For as sailing-packets, common roads, and mail-coaches, though still in use, do not meet our requirements in this age of ocean-steamers, railways, and electric telegraphs; so our common long-hand, though it cannot be altogether dispensed with, will, I am confident, in time be regarded as too slow and tedious a method of writing for those who can despatch their business with much greater ease and rapidity by employing a good readable Short-hand.

From S. J. SCOVIL, ESQ., A.B., *Barrister, St. John, N. B.*

Your Short-hand has, for many years, done me good

service in the almost interminable writing of a lawyer's office. If this, or any good system, were generally adopted by professional gentlemen, it would very materially lighten their labors, and save valuable time to the public, shortening the sittings of our courts, and expediting business which is now retarded by the slow process of ordinary writing.

From J. BENNETT, ESQ., Ph.D., *Chief Superintendent of Education for the Province of New Brunswick.*

The system of Short-hand invented by Mr. Scovil is, I believe, the best extant. The reporters educated in the system are much more expert than those trained in any other that has come under my notice. Having mastered it in less than a year, they are living proofs of the ease with which it may be acquired.

The HON. T. R. JONES, M.L.C., *President of the Executive Council, N. B.*

One of the best reporters connected with our Provincial Legislature is a young man, who, after studying this system for twelve months, so far mastered it as to be able to take down the debates *verbatim*.

AUTHOR'S PREFACE.

WRITING is a truly wonderful invention. It records language by substituting marks or letters for sounds; and, by this means, words are silently conveyed to the mind through the eye, as distinctly as by the voice through the ear. It is the key of learning; and so useful for acquiring, preserving, and communicating knowledge, that it is almost as valuable to mankind as the gift of speech.

Common writing, however, requires so much mechanical labor to form the letters, that it is confessedly inadequate to record language with anything like the ease and rapidity with which it is spoken; and, therefore, persevering efforts have been made to effect this desirable improvement. Hence the multitudinous systems of Short-hand.

Among the earliest were the Greek *signs*, and these probably suggested to Cicero the Roman *notes;* which, we learn from Plutarch, consisted of little marks so brief and expressive that certain writers, instructed by that great orator, were able with them to take down a speech as delivered in the senate. Cicero's freedman, Tyro, becoming famed for his skill in using them, they were known by the name of "Tyro's Notes," and having been taken up and improved by Seneca, were, with his alterations, introduced into the public schools as a useful branch of a liberal education. If we can rely upon what a poet, who lived in those times, has told us, this kind of writing was so swift that a *Notary*, 1800 years ago, could take down words as quickly as the

most dexterous reporter of our day. I allude to one of Martial's epigrams, which I give with a free translation:

Notarius.

Currant verba licet, manus est velocior illis;
Nondum lingua suum, dextra peregit opus.
Mart. lib. v. ep. 28.

Though fast a speaker's words may flow,
The tongue is for the hand too slow.

The Roman method is lost. Of English systems, "Pitman's Phonography," notwithstanding several later shorthands, is now the most popular, and, its enthusiastic admirers would have us believe, so perfect that there exists no necessity for change hereafter. And yet it seems to be fairly open to some weighty objections, of which I will mention four:

I.

The vowels are dots and minute marks which cannot be joined to the other letters, but require the pen to be raised from the paper every time that one of them is made, and therefore impede the writing much more than good plain characters in a running hand. In consequence of this radical defect, it becomes necessary in most words to write the consonants first, and then go back to supply whatever vowels they require, carefully putting each by itself near the consonant to which it ought to have been joined. Such a separation of vowels and consonants would make even our long hand longer; and he must be endowed with more than ordinary patience and perseverance, who learns to write, without hesitation, the detached vowels, which in Pitman's Corresponding Style look like specks sprinkled over the page from a pepper-box.

II.

The characters are not sufficiently distinct. Every one, in all but thickness is precisely like another which re-

presents a different letter or sound; and the same mark, as that for *ks*, varying only a little in length or thickness, stands on, above, and below the line for more than fifty words, out of which we must pick the one the sense requires! This dividing of the alphabet into pairs, in which one character so closely resembles the other, must lead to hesitation in reading, or to loss of time in writing while we give to every stroke its proper thickness.

III.

The reporting style has numberless words which have nothing to show the reader whether they begin or end with or without a vowel; and it is a great task to learn the long list of words represented by only one or two of their middle or final letters, as *p* for *weep, happy, hope; j* for *advantage; js, religious; tr, internal*, etc. *B* and *p*, *d* and *t*, and other letters are often written exactly alike, as *mpg* or *mbg* for *humbug*.

These are some of the causes why, of the many who have tried, so few have been able to gain a really practical knowledge of his style of reporting. For it is as much harder to recognize an abbreviation without seeing the first, or first and last syllable of the word, as it is to recognize a man without seeing his face, or to move a load without help at the starting-point.

IV.

But that which I consider the most objectionable feature, though it has many zealous advocates, is this—it compels us to use the phonetic, that is, this corrupt way of spelling: "*If eni wun in siti or kuntri wontz sum nolij ov hiz wurk, and its kwolitiz, let him inspekt hwot haz bin dun in komon wurdz, or giv muni and get an egzact kopi ov hiz sistem!*"

Phoneticians persuade themselves, or affect to believe,

that such spelling will eventually supersede our *barbarous* orthography. Meanwhile I leave it to the judgment of all who are not yet wedded to any system, whether it is safe to employ habitually, for daily convenience, a short-hand which deviates so far from the standards of our literature, and which not a few have abandoned because they found that the habit of spelling phonetically and disregarding prevailing usage led to vexatious mistakes and delay in common writing.

Let it not be thought that I enviously detract from Pitman's merits. It was in allusion to his system that Senator Benton made the remark appended to the frontispiece of this little book; and though I have never met with any one sufficiently master of it to take down a lengthened discourse, word for word, from the lips of a fluent speaker, still, as some by long practice learn to dispense with his disconnected vowels, and to decipher their notes without them, I do not doubt that such adepts use it successfully for *verbatim* reporting.

Feeling the want of a plainer short-hand, to meet the requirements of a profession in which a speaker must decide at a glance what he is to pronounce, and has little time to settle uncertainties by comparing the context, I composed for my own use the system which is explained and offered to the public in the following pages.

As our common alphabet, though not so perfect as it might be, is already known by all who read and write English, I prefer retaining it, changing only the forms of the letters to the simplest characters that can be joined together without confusion, and adding some characters to represent those syllables and combinations of letters which occur most frequently in our language. These additions will amply repay the little time required to learn them; for they render the writing shorter, neater, and more lineal,

and, by doing away with the necessity for having every letter represent a multitude of words, relieve the memory, and tend to obviate the third objection I have made to Pitman's Phonography.

"It is no uncommon thing for those who have grown wise by the labor of others, to add a little of their own and forget their masters." I confess that, aiming at utility and not originality, I have freely appropriated everything that answered my purpose, and am indebted to Macaulay in particular for many of the characters.

Among the testimonials I have published is one from Mr. Dixon, a young man who has turned his knowledge of my short-hand to good account, for he writes it professionally, and has been employed for several years by our legislatures, as an official reporter, at some $200 a month.

And now, kind reader, permit me to close with a trite but appropriate valediction from Horace :—

Vale! Si quid novisti rectius istis,
Candidus imperti, si non his utere mecum.

"Farewell! And if a better system's thine,
Impart it frankly, or make use of mine."

SHORT-HAND.

This Short-hand is divided into two parts,—Stenography and Phonography.

DEFINITIONS.

Stenography is the art of *writing with short characters*, and, in this system follows for the most part the usual method of spelling ; while Phonography, though written with the same characters, expresses with the utmost brevity the *sound* of words, dropping every letter that can be omitted consistently with a due regard to their legibility.

A Character (Ch.) is a Short-hand mark or letter.

A *ring letter* is a Ch. with a ring at one end : as ⌒ *sh.*

A *hook* is a Ch. with a hook at one end : as ⌐ *ous.*

A *crook* has the end bent, but not hooked : as ⌐ *ch.*

Chs. are said to *blend*, when they run into one another so that the last part of the first Ch. forms the first part of the next, or the same stroke belongs to both : as C *ce.*

A Ch. is said to be *looped*, when the ring is made so flat that the opening is oblong instead of round : as ∂ *td.*

A Ch. is said to be *modified*, when made thick, or only so altered that the original is easily known.

The *y-line* (so called from a final *y* being implied, without writing it, when a Ch. or word stands upon it,) is a line never ruled, but supposed to touch the top of *b*, *c*, *d*, and other long Chs. standing on the main line

TO EXPLANATORY MARKS, FIGURES, AND LETTERS.

Ch. stands for Character. In the Alphabet a dot is put at the foot of .F, .G, and every other letter whose Ch. is drawn up. If there is a dot on both sides of the letters, as with .*S*· .*Sub*· and .*Super*· the Chs. are drawn both ways.

( ) Enclose a word when its Ch. cannot stand for the same letters in a longer word.

[ ] Enclose letters or words for which the Ch. is used only in Reporting.

If there is not a figure or † after the letters, the first *long* Ch. in the *word* rests its foot on the main line. If there is a figure or † put after the word or letters, the first *long* Ch. in the *word*, when followed by—

1, stands on the y-line:
2, ... on the main line:
3, ... under the main line:
†1, crosses or hangs on the y-line:
†, ... or hangs on the main line.

See page 19.

When there are capitals after a word or termination, they show what is done with the Ch.

A *stands for*		after.	M *stands for*		middle.
B	...	beginning.	O	...	over.
C	...	centre.	P	...	preceding Ch.
Chs.	...	characters.	Ph.	...	phonography.
D	...	drop, or omit.	R	...	right side.
E	...	end, or last Ch.	S	...	short, or a half-length Ch.
F	...	following Ch.			
G	...	greater, or double-length Ch.	St.	...	stenography.
			T	...	termination or final Ch.
J	...	joined to.			
L	...	left, or the upper side.	U	...	under.
			W	...	wide, or thick.

In learning the system, you will often be spared the trouble of searching the rules, if you will make yourself acquainted with the meaning of the foregoing capitals, figures, and marks, which, in the Alphabet and Tables, show at sight the place, size, and direction of the Ch. standing for the letter or word to which the capitals, etc. are added. The following examples explain the directions thus briefly given :—

At p. 10, 'T' stands for 'time, to S, take †.' As *time* and *to* have no † or figure after them, they must stand on the line; but, as S shows, *to* is *short*, or half the length of *take* which, as the † shows, is written *across* the line.

P. 11, in line with the fourth Ch., are '.Inter†, intr† [ntr], G. B.' The dot at the foot of the first letter shows that the Ch. is drawn upwards ; the †, that it crosses the main line for *inter* and *intr* ; the [ ] brackets, that it is used only in Phonography for *ntr*, and, as *ntr* has no † after it, we must put it *on* the line. G shows that it is a *greater* or double-length Ch. ; and the B, that it is used only in the *beginning*, and must be the first Ch. of the word.

At p. 12, line 22, are 'ing A ; ng JP ; ning OP ; [ding W,] S.M,E.' Here A shows that the Ch. for *ing* stands *after* the one before it, (that is, close to the end, on the right side of it,) as, ⌒, *being*, —, *having* ; JP, that for *ng* it is *joined to the preceding Ch.* ; [W], that in Ph. it stands for *ding* by making it *wide* or thick. The S.M,E show that the Ch. is *short*, and is used only for *ing*, etc., in the *middle* and *end* of words ; for whenever it begins a word it is *in* or *en*.

'S.TW or S.EW'—mean the Ch. is *short*, the *termination* (or last stroke) *wide* ; or the Ch. is *short*, and the *end wide*.

'S.UEP'—*short* and *under the end of the preceding Ch.*

'S.CPL or R'—Ch. *short* and *joined to the centre of the preceding*, on the *left* or *right* side. 'LEP'—show that the Ch. is on the *left* side at the *end* of the *preceding* character.

'P3'—show that the *preceding Chs.* are put *under the line*, as at 32, p. 13, to imply that *ngr* or *ngry* is dropped or omitted.

PRELIMINARY DIRECTIONS.

It is quite unnecessary to learn any of the Rules or Tables by rote. The best and most agreeable way to become proficient in this method of writing is to get some knowledge of the arrangement and contents of the work by looking over the pages, and then begin with copying out the Exercises in the latter part of the book, carefully comparing them with the Alphabet and Tables as you proceed, and referring to the Rules for direction only when you find something which you cannot readily understand. It may seem superflous that things are explained which you can comprehend at once by inspection. It is better, however, to have all parts of the system so fully elucidated that no one who tries to learn it without a master can feel the want of more guidance and aid than the book affords.

Boys are very apt to waste time in writing without a copy, and trying to decipher their rude essays before they know how to join the letters properly. Give yourself no trouble of this kind, but have patience to copy the Exercises until you can write them correctly and freely, without any pause in going from one letter to another; and in doing this you will learn to read without hesitation.

You should not try to write fast until you can shape the Chs. correctly. Ease and speed will naturally come from practice; but a neat and legible hand, satisfactory to the writer and reader, depends upon acquiring the *habit* of observing the relative size and right direction of every charter. Experience soon teaches where liberties may be taken to relieve the stiffness that would sometimes result from too close an adherence to the alphabetic forms. But no unnecessary stroke should be made; for it is only a waste of time, and tends to confuse the reader, to add to the simple

short-hand Chs. any of the unmeaning flourishes or superfluous marks which excursive penmen are fond of annexing to the plain letters, more particularly to the capitals, in common long-hand.

The pen may be held as in the hand depicted at page iii.; but some skilful reporters affirm, and I quite agree with them, that the Chs. can be made in various directions with much greater freedom when the pen passes up between the middle and the fore finger, and is supported there by the thumb, the hand being turned so that the top of the pen will lean towards the right side of the paper.

The size of the letters is, as in other writing, a matter of taste; provided they are all made smaller or larger, and preserve their due proportion to one another. A good length for *t* is about the eighth of an inch; then the *longs.* when put on the same line, will be as high; the *double-lengths* twice as high, and the *shorts* not more than half as high as that Ch.

Tables, showing the combination of every two Chs., would have served instead of all the rules for joining them, and made the system appear more simple. But such tables are expensive, and it is better for a practitioner to learn by copying the Exercises.

In the second part, numerous rules and devices will be given for abbreviating, not because such contractions are more necessary in this system than any other; but in order to furnish the learner who may be disposed to try them with those which have been found to secure the greatest expedition of which the art in its present state is capable.

Rules alone, however, will never make a writer. By comparatively little practice you may acquire a thorough knowledge of Stenography, which indeed is the part most useful; but neither this, nor the best system that human ingenuity can devise will make a first-rate reporter, until, by exercising the hand in writing, it gains that mechanical

skill which nothing else can give, and which is indispensable for taking down the words of a ready speaker with verbatim accuracy.

The Stenography should be used when a very plain hand is required; for, though slow as compared with the Phonography or Reporting style, it is a very rapid hand, and can be read with all the ease and certainty of common print. When the lines are placed a good distance apart, and the words have wide spaces between them, a page will still contain more than if it were written in long hand, and can be held at a much greater distance from the eye in reading it; which makes the Stenography particularly convenient for the Pulpit and the Bar.

SHORT-HAND, PART I.

STENOGRAPHY.

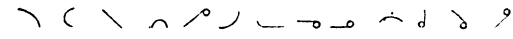
THE ALPHABET on the next page is explained by the Key, p. 2, and Notes, p. 14, and can be easily learnt by writing some familiar verses, first with single Chs., and then with double and single, without joining the Chs. to one another.

NOTE.—A good Short-hand must be easy, swift, and legible. If you wish to compare this with other systems, some of the best are Taylor's by Harding or Odell, Mason's by Gurney or Cooper; and the phonetic systems of Gabelsberger and Pitman, with variations by Graham, Lindsley, and Munson.

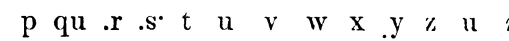
The Complete Phonographer, a neat volume published by Munson in 1867, carries with it evidence of the pains he has taken to make Pitman's Phonography a better reporting hand. The writing is more difficult to decipher than Pitman's Corresponding Style, which, he says, he *entirely discards* because its tendency is to foster a disconnected and lengthy style, wholly incompatible with reporting habits, and it often takes years of practice to fully acquire the Reporting Style when the writer has once indulged himself for any considerable time in the use of the Corresponding. Munson's writing wants that easy legibility which is required for the pulpit and common purposes, and is encumbered with Pitman's disjointed marks for vowels, as numberless words, especially proper names, would be altogether illegible without them.

Single Characters.

A b c d e .f .g h i j k l m .n



o p qu .r .s· t u v w x .y z u *me-*



dial.

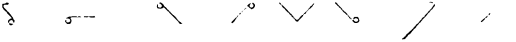
Double Characters.

Amp emp imp ump simp sump comp temp

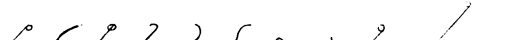
Amb emb imb umb comb Bel .bl. Ch ch cl

com con counter Dis *or* des del .Engl† .ngle

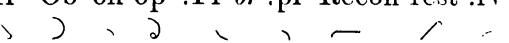
.Fer .fl .fn fr .Gn .gr He In .inter†[ntr] Kn



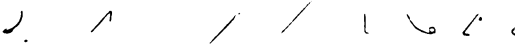
Ml Ob on op .Pl· *or* .pl· Recon rest .rv Sh



spec .struct .sub·† *or* sub Th Vl Wh wl



·super.† Ced sed ted ct



The *name* of every letter is written as on the opposite page; but in joining the characters, we draw *s*, *sub*, and *super*, up or down; and turn *e*, *i*, *o*, *u*, *j* either way, to make words neat, compact, and lineal.

The dot at the foot of the letters *f y n g r* shows that they are *up-strokes*: all with no dot (if not horizontal) are *down-strokes*.

Some Chs. are *initials*, (viz., the crook *h*; the ringed *ch*, *des dis*, and *he; emp*, *imp*, *emb*, *angl engl*, *in*, *inter enter*, *kn*, *ob*, *on*, *op*, *rest*) and have *B* after them in the tables, to show that they only *begin* words. Medial and final *h* (if not part of a double Ch.) is straight, with a dot under the middle.

The first *pl* can be used alone, the other cannot; for, if written alone, it would look like *on*: they are short curves sloping like *d*.

To make two letters of the same name, double the length of *a*, *d*, *t*, and the curves. If the Ch. ends with a ring, the size of the *ring only* is doubled. Write long *s* for *ss*. *S* joined to *s* so as to make an angle at the top or bottom, is *ses*, as in page 11. *Ful* is a dot on the left at the top of *f*: for *fulf* we enlarge the ring and put the dot *in* it.

Alphabet

Single Chs.		Words they stand for.	Double and Syllabic Chs.		
A, ay		(have,) another 1	Amp		-mp
B, be		been, begin †	.Angl †		angle † B.G
C, ce		certain 1, come	El		_.El·S Bt
D, de		(had,) done †	Cent		[cnt], S
E		(he, ever) endeavor	Ch		child B
.F		for, fer, fr, fur	ch		church † M, E
.G, ge		God, give	Cl		could
H, ha		him, half 1 B happiness M, E	Com		comb [cmb]
I, J, igh		I, individual 1 interest	Comp		company 1, [cmp]
			Con		concern [cn]
K		kind	counter		country 1, [cntr]
		kc, kee ck, cek	ct		-ect, -etd , S.
L		lord			dct, -dctd , SW
M		them, mercy 1	Dd		ded, did G
.N		(not)	Dis		des, [ds], B
O, ow ough		(own,) opinion o, oh! other 1	Dl		del, deliver †
			ds		des, dis
P, pe		prophet	Emp		emph
Qu		que, quest	En		in S.B
.R		(our,) regard 1	.Engl †		B. G
.S*, ss		(is, his, us †)	.Enter †		inter † G.B
T, te		time, to S, take †	.Fl		flame †
U, ue		upon, unto,	.Fn		fin, find
V		(do,) very 1	Fr		from, fire †
W		with, what 1	.Ful		full
X, ex		expect	.Gn		gen, gone
.Y		you	.Gent		[gnt], S
Z		zeal	.Gr		great, ger

Double and Syllabic Characters continued.

He		Hea B	.St		S
Imp		important B	.Sted		stead, [std], S.TW
In		en S.B	.Struct		[strct]
.Inter †		intr † [ntr], G.B	.Sub·		subject, [sb], G
Kn		know, knowledge, B	.Super· †		[† spr], S
Ml		multi 1	Ted		-tude, [td,-ttd], SW
Mm		mem	Th		(the, thee)
.Ngl		ngle G	The		(they)
Ob		object B	Tw		
Ook			Temp		tempt, [tmp]
Op		opportunity 1, hope†	Ump		
Ou			Vl		vel
			Wh		why 1
.Pl·		ple S	Wl		wil, will
.Pul·		S	Phonography.		ARBITRARIES.
Ppl		people	Amb		About
Pp		prop [prp]	Bnd		again
Recon		[rcn]	Cp, cpt		an, and
Rest·		[rst], B	.Fl		beyond 1
.Ramp		rmp	Lstr		christian
.Rimp			Mstr		each other
.Rv		S	.Nstr		if 1 S
Sh		shall	Pstr		it
Simp·		symp	Ord B		nevertheless
Spect·		[spc, spct]	Trd		[ding notwithstan·
Sump·			Tret S		of, might 1
.Sd		W sd·, said, S	Whl		often
.Ses·		(says) [s-s] S	Wll		which 1

SUPPLEMENTAL CHARACTERS

Terminations.

1	—	able, ble [bl, bld W]	S.M,E
2	⟍	ables, bles [bls]	S.M,E
3	⟍	ably, bly	S. E
4	⟍	abled·, bled [bld B]	M,E
5	⟍	ability, bility	M,E
6	⟍	aught,	M,E
7	⟍	cession, session [*every soft* c-shun, s *or* z-shun *or* -zhun]	S. JCPL
8	⟍	cessions, sessions [*every soft* c-shuns, s *or* z-shuns]	S. JCPL
9	⟍	ction, ection, exion [*every hard* -c shun *or* k-zhun]	S. JCPL
10	⟍	ctions, ections, exions	S. JCPL
11	⟍	del, dle	M,E
12	⟍	.ferance, ference	
13	⟍	.ferences	
14	⟍	.fessional	
15	⟍	.ficiency	M,E
16	⟍	.ficient	M,E
17	⟍	.fore	E
18	⟍	.fully *or* ⟍ LEP ; — fulness	E
19	⟍	.gence [gntst†, gnce†]	S. M,E
20	⟍	.graph, graphy 1, ography 1, grapher †	M,E
21	⟍	.ographies	
22	⟍	ing A; ng JP ning OP [ding W]	S. M,E
23	⟍	ings A; ngs JP nings OP [dings W]	S. M,E
24	⟍	inged A; nged JP	S
25	—	ion	S. JCPR
26	⟍	ions	S. JCPR
27	⟍	ly lly	S. UEP
28	⟍	lity, lty; lidity W, *add short* s *for* litie3, ltie3; lidities W	
29	⟍	logical, ological; logy 1, ology 1	

30 ment UEP; ments AP; mented W,UEP : nment OP; S.M,E

31 ness, ness/ nesses

32 [ngr, ngry, nography, nographer, DT *and put* P 3]

33 ock

34 ous *and every* shus E

35 ousness *and every* shusness

36 out 3 S.B,E

37 pel pelled W pld W. *For* pl *alone use the first character* S.M,E

38 pidity W p ity

39 rest *joined to upper side of rings* [rst, rsty 1; rstd W] JEPL

40 .rve, rved [rv; rvd] S.M,E

41 [.scrip script,] JP

42 .self B,M,E

43 .selves

44 ship JCPR

45 [thr DT,S†1]

46 tion, sion *every* shunAE; ution UEP tution [t-tion UEP]

47 tions, sions *every* shunsAE; utions UEP [t-tions UEP]

48 tive S.UEP, tivity UEP, *add short* s *for* tives, tivities.

49 truc, truct [trc, trct] S

50 ward *or omit the dot and make the stroke wide*

51 wards

52 lest [lst]. *St* can be added to any ring-Ch. by making the ring a

53 hook, that is—leaving the ring a little open instead of closing it.
.ndd EW. Add d to a ring-Ch. by making the ring a loop, that

54 is--flattening it a little; but the loop must begin or end the word.
By thickening the stroke, *d* is added to any short Ch.

If it stands on the 1 or the 2-line,

55 Thickening the beginning of a long Ch. adds *rt*; thickening its

56 end adds *rd*; thickening the whole or middle adds *rd* or *rt*.
Shortening a long Ch. adds *nt*, *nts*†, *nce*†.
* Draw *pl* from R to L in B, but from L to R in M and E of words, making an angle in joining.

NOTES ON THE ALPHABET.

1. No character is provided for *q* without *u*, because it is always followed by *u*, *qu* being in fact a consonant which cannot be pronounced, in any word, without the help of a vowel, as in *quitting*. Nor has it been thought necessary in the syllabic characters to distinguish *dis* from *des*, *in* from *en*, *inter* from *enter*, *symp* from *simp*, and *engl* from *angl;* and the same liberty may be taken in other cases when the spelling is different, but the sound is nearly or exactly the same, as in *struc*, *struct ; spec*, *spect ;* and the various terminations sounding like *shun*, as *tion*, *sion*, etc. The exact orthography, if required, can be shown by writing the single instead of the syllabic characters, and in all such cases care must be taken not to leave any reader acquainted with the characters room for a moment's hesitation.

2. All the horizontal characters, except the short *bl*, are drawn from left to right, and none of them is more than half as high as those which, like *t*, *d*, *s*, are perpendicular or sloping. *B*, *c*, *d*, *f*, *g*, *l*, *m*, *n*, *p*, *r*, *s*, *t*, *v*, *w*, *x*, *y*, *z*, are of one height, and are called *long* letters ; those which are longer are called *double lengths*, as *angl*, *inter*, *sub*, and have G after them to show that they are of *greater* length, while those that are shorter have S after them, to signify that they are *short*, or not more than half as long as the *long* letters.

3. The long curved characters are the quarters of a large circle, the upper half of which makes *r*, *b*, and the lower

half *v*, *g*. We never make the half of the large circle stand for one letter, but we take another circle of only half the diameter, and divide it by a perpendicular line for *c* and *ob*, and by a horizontal line for *e*, which, with a ring on the right, becomes *o*. A small ring is divided horizontally for *u*, and quartered for *rv*, *on*, *in*, and *pl*.

4. Initial *h* is a crook; but middle or final *h* is a straight line like *a*, with a dot under the centre. *Comp*, *comb*, *com*, *angl*, *rest*, final *ch*, and the termination *ness* are also crooks, while *fr* and the terminations *ous* and *ousness* are hooks. *Gr*, *sd*, *ss*, *st*, are the two single Chs. made half-size, and joined together. *Sub* is twice and *super* half the height of *s*, and *super* stands so as to make the *first long* Ch. in the word cross the line.

5. Ruled lines are not absolutely necessary; but, in learning the reporting hand, it is better to have a ruled line, in order to indicate more accurately the proper position for the characters.

6. There are no capitals; they can be easily indicated by two short lines under or over the letter.

7. The ingenious student may derive some assistance from the foregoing observations in remembering the forms of the different Chs.; but perhaps, after all, they may be most easily learnt by simply copying the exercises and referring to the alphabet. To join Chs., see "Rules for Writing Stenography," after the Sign-Tables.

NOTE BY THE EDITOR.

THOUGH many attempts have been made to have every simple elementary sound represented by a distinct letter, no one has succeeded in inventing a sufficient number of simple characters that can be easily distinguished from one another, and rapidly joined together, so as to form a fair, lineal, and cursive hand for stenographic purposes. Dr. Lindsley, in his *Tachygraphy*, has succeeded in joining many of the vowels and diphthongs to the consonants; the curious

may judge for themselves how he has succeeded in other respects. There are many laborers in the field, and he who makes any real improvement in this important art will find it duly appreciated in this utilitarian age.

PUNCTUATION.

The usual stops are employed, excepting only the period or full-stop, which is made thus +. For a comma, a long straight line, like *sub*, drawn down under the line, is the most distinct. In reporting we have no time to insert stops, but leave spaces, and add them afterwards at leisure.

NUMBERS.

Our common Arabic figures are themselves short-hand numerals, and for most purposes sufficiently expeditious. Shorter characters are here given for those who prefer to use them in reporting. The short up-stroke of the figure *one* can be omitted when joined to other figures. The ordinals *first, second, third,* etc., are known by being written across the line. When figures are mixed in writing, it is better to leave a space between it and them, and to let the first figure lap or stand half its length above the line on which the rest are written.

1	2	3	4	5	6	7	8	9	0

SIGNS.

1. It is the practice in all systems of Short-hand, instead of writing the most common words at full length, to represent them by one or more of their leading letters. Such abbreviations are here called Signs. All the Chs. in the foregoing Tables are the signs of the words set opposite to them. They there consist of only one Ch.; but it contributes greatly to promote expedition, to represent some other words by fewer Chs. than naturally belong to them; and we may even use a few Arbitraries with advantage, as a † for *the cross*, and a circle for *the world*. These, with words that seemed to require notice on account of some peculiarity in the union or position of their Chs, have all been collected into one list, in alphabetical order, and may for convenience be referred to under the general name of Signs.

2. The most useful begin with Capitals, and some of them, printed entirely in capitals, are so essential that they are never to be written in full, but always represented by the Chs. in the List. The Stenographer will find that those without capitals are worth remembering; and the Reporter, that those in [ ] are also worthy of his attention: for, of course, the more signs the writer employs, the easier it will be for him to follow a speaker.

3. The same abbreviation (like Dr. for *doctor* and *debtor*) may sometimes stand, in one position, for two different words, without any danger of our mistaking the one intended, especially when they are not the same parts of speech. When two Signs are given for the same word, the Stenographer can take his choice; the shortest is the best for the Reporter.

4. A short *s*, or any termination, may be joined to a Sign or taken from it, when the word differs, in this respect, from that in the List; and it matters not how much it may alter the spelling, it is sufficient to add the termination to the simple sign, if pronouncing the sign with the additional letters will give the word its proper sound; thus, we add *s* to the Ch. for *country* to obtain the sound of *countries* or *country's*, and *ly* to *very* for *verily*.

5. A word included in ( ) must be written in full when it forms a part of another, as *come* in *comet;* but the Sign may be used with safety in its own compounds, as *income*, *welcome*. Some words, whose signs are often, but not always, used in longer words, are in this List in ( ), though they are not marked thus in the Alphabet; as, *come*.

6. To add *d* or *ed* to a Sign, if it is a ring-letter, we can make the ring a loop; if it is short, or shortened, or if any part of the first long Ch. in the word stands below the one or the 2-line, we have only to thicken the Ch.; but if it is a long up or down-stroke standing on the one or the 2-line, we join the Ch. for *d* to the Sign. We may move a word standing on *either* line so that its first long Ch. will cross the line, and then add *d* to the long down-strokes by thickening them. It is, however, better not to move it, but to write the *d*, if the same Ch. stands below *either* line for another word.

7. By putting a Ch. on the y-line, final *y* is added to it without writing the *y;* but we can set a Sign on the y-line even if *y* is not added, and it will cause no confusion unless a *y* after the sign would make a word. The Signs of most words ending in *h*, *e*, *r*, *d*, cross or stand under the 2-line.

8. A ¶ indicates that the Ch. opposite to it does not usually stand for that word, but will at times be found convenient to represent it in Phrase-Writing. BW direct that the first Ch., MW that the middle Ch., and EW or TW that the end or termination be made wide or thick.

AN

ALPHABETICAL LIST OF ALL THE

SIGNS

WITH A FEW ARBITRARIES.

If no figure or † is set after the word, its Sign (or first long up or down-stroke,) stands on the ruled line, 2: but whenever it is followed by 1 its Sign must stand on the y-line,
— - 3 - — — — below - 2 -
— - † - — — cross or hang on - 2 -
— - †1 - — — cross or hang on - y -

Short marks on the lines which separate the columns give the position of line 2, the only one ever ruled. Chs. without those marks are on 2.

The y-line is never ruled, but is supposed to run along the tops of the long Chs. standing on the 2-line.

☞ Words marked †1 ending in THER require all their Chs. to be short &, if horizontal, below the y-line.

A		⌜	accept†, -ed† TW
ABLE S,	-	⊤	Accompany 1
ability	⌒	⊤	accomplish†, -ed† TW
ABLY S	⌣	⌒	according
ABOUT	⊣	⌒/	According as
above	⌝	⌒	Accordingly
absurd, absent† TS	⌒	⌟	According to

In Accordance with

Account 1

Accounted 1

[accustom †, -ed †TW]

Acknowledge

acquaint, -ance †

adopt †, [adpt †]

Adv B, -antage †, BW

after S 1

afterwards BS

AGAIN, AGAINST 1

again & again

agriculture †

agricultural †

All B 1, al B 1

almighty 1

alphabet 1

alphabetical 1

also 1

Always 1 TS

Ameri-ca 3G, -can 3G

 Among TS

amongst

 amphitheatre †

ampli-fy 1, -tude †

AND, An, any 1

answer 3, -ed 3W

ancestor †

angels †, angles †

angelic †

anniversary 1

anonymous †

ANOTHER'S TS 1

apologies 1, -gize 1

architect †, -ure †

archbishop

(ARE, OUR, or S)

aristocra-t, -tic, -cy 1, TS

aristocracies 1, arrests

(As S , Has S)

astonish †

astronomy 1, -ical 1

Atmospher-e †, -ic †

attorney-general 1

Aught,

auxiliary 1, axle-tree †

B

Babylon † TS

bankrupt 1, -cy 1

baptise, baptism

baptists

Be, Been, By 1

Because 3, Begin †

behold, beheld †

believe, believed † TW

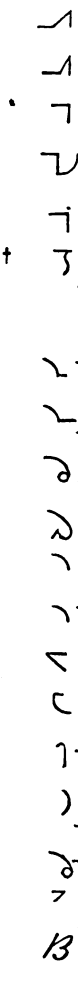
Between †, betwixt 1

beyond 1, behind

Bishop

Bless, Blessed W

Brethren



[British BW]

Brought, brother S†1

(But) 1 (both)

by and by 1

C

California †

calcul

(Can), *or with no dot*

Cannot

can-didate †, -dlestick 1

[cp, cpt, cap-ital, -tain]

catholic

Certain 1, -ty W 1

Character †, chapter

characteristic †

Child, Children 1

children of Israel 1

Christ, Multiply S

Christian, -ity 1

Christians, christianize 1

Christ Jesus

Christ Jesus our Lord

Ch. J. our Saviour

Ch. the Lord, crystal

Christmas TS

Church 3, chapel 1

circle 3, circular 3

Circum, [cntS, sent S]

Circum-cise 1, -stance

Circumcision 1

Circumstantial

Clergy 1, colonel

(Come,) committee †

Companion, Company 1

Concern, Consider 3

condition

[congratulate 3, -d 3TW]

congregation 3

congregationalists 3

conscience 3 S

conscientious 3 S

Conse-quence 1, -quent 1

consequential 1

contemp-t, -late †

contra, Counter ; [cntr] [contribute †]

contradict EW, -ed EW

contradiction MW

contradictory 1 MW

contradicts MW. TS

convenien-t, -ce †

correspond†

corresponden-t, -ce †, TS

Could, cultivate †

[cdnt SW, couldn't SW]

Countr, Country 1

Cross, the cross

crossed † EW.

crucif-y 1, -ied 1 EW

crucifixion 1

[custom †]

D

danger 3, Day , $ UP

defendant TS

degree OP, degrees OP

deliver †, -ance S 3

deliberation †

description

denomination

despatch†, -ed † TW

Did, [¶ had done †], G

differen-t, -ce, }

Difficult 1, -y 1 }

discharge , -ed TW

Disciple TS

Disciples

displeasure , displace †

Distinguish †, -ed † TW

(Do, very 1)

(Does) down

(Done †, Had), Divide †

E

(East,) episcopal 3

Each other's

[East Indies]

eccentric TS, -ity 1 TS

ecclesiastic, -al

econo-mical, -my 1

[Edinburgh 3]

Education W

Egypt Egyptians

electric

electricity 1

empha-sis, -tic

empoverish †, -ed † W

Endeavor, (either † 1 S)

endureth

England †, angel †

English †

Englishman †

Enter†, Inter †, Intr †, B

equalled W, equal

Especial 1, Esquire UEP

establish†, -ed † TW

Et cætera, &c.

etern-al 1, -ity TS 1

Europe 3, -an 3

evangelical

evangelist

Ever, Every 1)

¶ ever & ever

Ever-lasting, -ything 1

every other 1, each oth. 3

examination

Example , expl 1

Except 3, Expect

exchange , exchequer†

executor†; exemplary 1

executrix †

Exercise†, -d † W

explanation 1

extinguish †, -ed † TW

Extr, Extra, expl 1 , JF

Extraordinary

extrava-gant, -gance †

F

fn, fin , find, fine

fa-miliar†, -cility 1

For, fore E; *also for* Fer, Fir, Fur, *when the* e, i, u, *have the sound of short* e, *or short* u.

Flame†, influence 3 S

Flagrant TS

Follow, For

form†, firm †, [fm †]

forasmuch as † TS

Fredericton †, friend

frequen-t TS, -cy † TS

From, fire †, fear

father S† 1. [*After any Ch.* thr *is implied if the preceding Chs. be shortened* & † 1]

Full *or a dot* LEP

Fully, fulfil

G

Generation

gent S, gents 3 S

General 1, Give, -n, (God)

George †G, [grg † G.]

Gone

Glorify 1

good; govern †, -or †

Gospel

graphic T

Great, gratitude †

greater

Great Britain

G. B. & Ireland

H

(Had, Done †)

half 1, hundred UP

hallelujah 3

[hand, handed W

handkerchief 1

Happiness, happy 1

(Have)

(He, Ever, Every 1)

Heaven, Henry 1, hear

heathen 1, hemisphere 3

(Her †, Our, or S)

Herself †

(His), has S

Him, hippo, how, B

Himself

(holy, house of) JLFC

Holy Ghost

Holy Spirit †

house of assembly

house of commons

However, [¶ how he]

(honor 3 S, ¶-able, S)

hunger 3, hypocrisy ‡

humble † TS

humiliation

I

If 1 S

I, Individual 1, Jesus 3

¶ I believe, -d † TW

ignor-ant -ance †

Immediate

immortality TW

imperfect 1

impor-tant, -tance S 3

Impossibility

Impossible

impracticable †

impracticability †

impro-per †, -priety 1

improve TS, -d TS

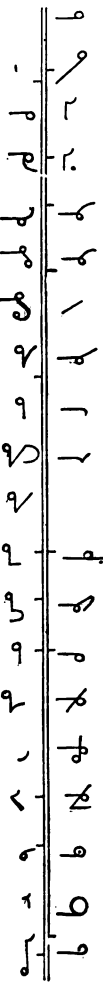
In B, ing AE, ng JP, S

Indeed † TW

influence S 3

inhabitant

intellectual



Interest

Inter † B, Intr † B

Into, intoxicate †

intoxication †

irregular †

irregularity †

(Is, His)

Israel

(Ir), Church 3

(Irs), Churches 3, TS

J

Jehovah 3

Jerusalem

Jesus 3

Jesus Christ

J. Christ our Lord

J. C. our Saviour

joyful John

judge

justice 3, justify 1

K

Kentucky 1, Kingdom 3

Kind, [kerchief 1]

Knees TS

Knew

knock

Know, -n, Knowledge

L

Language †

large †, learn

latitude, altitude 1, TSW

lawful

legislate †, legislature †

legislat-ors †, -ures †

length, lengthen †

LET, Lieutenant

¶ Let us

¶ Let us not

[Liverpool] TS

Logical T, Logy T 1

long, -itude

longest

LORD

Lord Jesus †

L. J. Christ

loyalists TS

M

mag-istrate †, -azine †

magna 1, magni 1, (man)

magnanimous 1

magnificent 1

Many 1, manufacture †

manuscripts TS †

mathematic, -al

may be

melancholy

member †, remember †

merchant †, Mr.

merchandise 1

My 1, Mercy 1, Them

might 1, mighty 1

mightest 1, mightiest 1

million UP, middle W †

Mississippi 1

mistake†, mistaken†

Moreover

most

mortality

[(much †)]

multi 1, Multitude 1

Multitudes 1 TS

Multipl-y S, -ied EW

(Must)

N

Nature, INTER †, Intro †

Necessity 1, never

Necessary none

Nevertheless

neigborhood TW

New Brunswick

Newfoundland †

New Hampshire †

New Orleans †

New York †

North Carolina †

(Nor) (no †) number †, know†

¶no longer †, no doubt†

Nothing, nor

Notwithstanding

O

O, (Oh!), origin 3, [orgn]3

Ob B, Bility T, obey 1

Object, observe †

objected, obeyed 1

objectionable

ob-jections, -servations †

occasion

occasional

occasion-ally 1, -ing

occasions

o'clock

Of, offend 3, offence 3

offer 3, offered W 3

offensive †

office, ¶of course 3

official

often, oftener 3

oftenest

Ohio 3, ¶ own opinion

On B, honor 3

(one first †

Only 1 S, ly TUP

Op ,-en, Opportunity 1 hope †

opinion, (organ 3, own)

(or S, Our)

Ord B, order B, -ed EW ordinary 1

ostentatious

(other 1,) otherwise 1

(OUGHT)

¶ ought to, Ottawa

(Our, hour)

(OURS, hours)

(OUR S 3), -ward S 3 W

Out of, out of the world G

Over OP *or* OF, S

Over a

oysters TS

P

pamphlet

paragraph †

Particular †, personl

peculiar †, pecuniary 1

Perfect 1

[Prp], perpendicular †

Philadelphia†

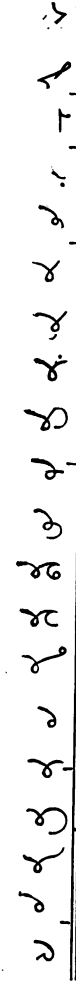
[philanthrop-ic 1 -y 1]

Philoso-pher, -phy

phonogra-pher 3, -phy 3

Physicians

place 3, pleasure, S



Pleasures, please, S

Plenipotentiaries 1 TS

politic 1

politician

popularity 1, People

Possible

Possibly

powerful

Possibility

practicable †

practicability

practical

practice

presbyterian

present

Principal †, principle †

probability TG

progress

Prophe-t , -cy 1

[protestants] BW

providen-ce †, -tial †, TW

Public, publican †

public 1, publish

Qu

Qua-lify 1, -rter 3, Quest

Qualification 1

Qualifications 1

quantity 1

R

Receive

recognis-e, [-ance †]

Reconcile, reckon 1

Reconsider 3, -ed 3 EW

recon-ciliat'n, -siderat'n 3

redemption

Regard 1, reflect †

regenerate †, regret

regeneration †

resolve †, response †

resolution †

responsibility †

reverend

Righteous, judicious †

Righteousness

¶ round about

S

sacraments

sacrifice†, scribe, sec'y 1

SAID SW, [¶ said]

satisfactory, satisfy, 1

same

¶ Saint John

¶ Saint Paul

Saviour, Sovereign 1

S. Christ

S. J. Christ

schoolmaster †

school scholar †

Scriptural

Scripture, says S

selfishly

serve TS, Servant TS

Several, service

SHALL, SHOULD †

shoulder †

significan-t, -ce TS †

simplify 1

[so 1] some 1, super † S

society 1 TS

somebody 1

something 1

sometimes 1

somewhat 1

spec, spect, [spc, spct]

spirit †, -ual †

Sub-ject, -scribe †

sub-jection, -scription †

Substance †

substantial

substantially †

suggest, signify 1, -ature †

surprise † S, -d † STW

sympa-thy 1, -thetic

symptom, simplicity 1

T

tabernacle † (take) †

Temp-t, -orary 1, -oral † G

Temptations

temper †, -ance S 3

temperance society 1

thank †, think †

thanksgiving †

THAT, Thousand †

THE, THEE, THY 1

Their, There

Them

Therefore

THEY

these TS, thinks † TS

Those

Thus, this *with no dot*

Things, ings T

thro', thro' the world G

Throughout S

Time, trans 1, text †

To S, [¶ to do SW, at]B

to-day BS *or* I

Together

tongue, tively UP

Toward EW

transgress 1

trespass †

U

unanimous †

Under UF

underst-and, -ood W, UEP

undoubted TW

¶ U. S. of America †

Universal

universally

University

unmistakable †

(Unto), universe

(Up) (Upon)

(Us †), [use †]

V

Valley 1, voluntary S 1

value, volunteer †, vol.†

vengeance †

(Very 1), virgin †

Virginia †

W

(Was), whose †

Washington †

Ward, *or* W *with no dot*

¶West Indies

With, What 1, whom †

whomsoever †, Why 1

Wherefore

Which 1, Will, well

which will 1, who will

Wilderness

Willingness

[without 3 S]

World, The world

in the world

into the world

Out of the world

round the world

throughout the world

Would, *or* ⟨ *with no dot*

Y

Yesterday

Yesterday's, Yours †

You, -r †, -ng 1, year †

[¶ you S, ¶your S]

Yourself

Yourselves

Z

Zeal, [Xenophon †]

NOTES ON THE SIGNS.

1. When we say that a word is a sign, we mean that the character for the *sign-word* is to be written just as it is in the list. One hundred of these signs make more than one-half of all we have to write in taking down any discourse or debate. Hence the importance of having short signs to represent these constantly recurring words.

2. I might have gone on adding to the list till we had as many signs as are to be found in "Pitman's Reporter's Companion," taking only the most expressive and convenient letters in each word; as, *c-cation* for *communication; P-S-cy, Provincial Secretary; Can-y, Canterbury; H-x, Halifax; N-S†, Nova Scotia; M-a-ss, Massachusetts; Tens-e* 3, *Tennessee; S-W†, Switzerland; P-a†, Pennsylvania;* and the phrases, *that the, that thy, that they*, might be written with a double *t* like the sign *that*, but in other respects the same as *the, thy*, and *they*. It is needless, however, for the stenographer to overload his memory with such arbitrary contractions, as he can have as many signs as he pleases merely by writing the words according to the rules of Phonography; as, *p-pl-tion, population; congr-g-tion-l, congrega-*

tional; s-n-gg, synagogue; comp-r-nd, comprehend, comp-r-nsion, comprehension; adding the short *cty* to the sign *multiply* for *multiplicity*, etc., etc.

3. Very many of our signs have all the characters they require to express the words according to the Phonographic rules, and therefore would not appear in any reporting list of signs. I have given them, however, for the use of those who desire convenient abbreviations for writing stenography. Of this class are *absent, acquaint, angels, angelic, believe, both, brother, but, condition, contradict, contradiction -ory, description, did, disciple, does, down, education, English, judge, knock, long, loyalists, public*, etc., which are all convenient for an experienced writer. The learner, will, of course, use only the principal signs, which are easily known by the type in which they are printed, for instance:

4. "ABLE," being a word of primary importance, is printed altogether in capitals. This sign is in reality the short *bl*, like a half-length *a*, and is suggestive of the termination; as, ⌊ *table*, ∠ *sable*. To add *d* to it, either make the character thicker, or join *d* to the left end; as, ▽ *abled*.

5. "In accordance with," see page 20. As only the first letters of this phrase are capitals, its sign (*In-a w*) is one of secondary importance; the *w* stands on the line, as the rule of position requires, because it is the first long character.

6. "America 3 G, -can 3 G." Proper names begin with capitals, and we are not to infer from the large initials that such words occur more frequently than those which in the list begin with small letters. If the writer would select the most labor-saving abbreviations, let him first learn the signs of those words which are altogether in capitals, then of those beginning with a large letter, and pay no regard to the words in [ ], which are of little use except in the hurry of reporting. The sign for "America" is A-a, *under* the line, as the 3 shows, and the G requires the Ch. to be

greater, that is, twice as long as single *a*. No obscurity can arise from using precisely the same sign for "American," as it is not easy to find a sentence in which one word could be mistaken for the other.

7. ".(As S, Has S)." This sign, page 20, is a short *s* on the line, and we see by the ( ) that it is not to be used for *as* and *has* when they are parts of other words; we must write, for instance, *a-s-k*, and not *s-k* for *ask*.

8. "Bishop," p. 21, is represented by *bp* crossing the line; and "baptize, baptism," by *bp*, with the last letter on it. The position of the line is represented by the tick on the double line dividing the columns. Take care to make *bp* twice as long as *b* or *p*.

9. "In B, ing A E, ng J P, S," page 26. The B here shows that the Ch stands for *in* at the *beginning* of a word: for *ing, after* the Ch before it at the *end;* and for *ng* if *joined to the preceding Ch.;* the S shows that the Ch. is short.

10. At page 24 we have "father S † 1," which shows that the *f* for *father* is *short*, and crosses the 1 or y-line. This sign belongs to an abbreviating rule, given at page 13, No. 45, thus, "[ther D T, S † 1]," signifying that, in Phonography, to add *ther*, we must *drop the termination* ther, *shorten* all the preceding Chs, and write them *across* the 1 or y-line.

11. The sign *ever* is a large *e:* at the end of words it turns either way; but when it is alone, it stands as in the table, and it is well to put a dot under the left end of it, to distinguish it from the pronoun ⌒ *he*. [The *e* and *u* for *he* and *you*, in phrase-writing, turn either way, but standing alone *e* always turns down, and *u* up.]

12. "You, r †, ng 1, year †." This shows that *y* stands for *you* on the line, *your* and *year* across the line, and *young* above the line. If the learner intends to acquire the re-

porting hand, he should at once use the small *u* instead of *y* for *you*.

13. The student should notice that there is an angle in the ring of the sign *angelic* where the *c* is joined to the *angl;* that the sign for *judge* has a large ring, as if spelled *juje*, and that the ring in *forf* and *fulf* should be twice as large as the ring of *f*. The looped *f* with a dot in it is the sign for *fulfilled*, and *elect-y* for *electricity*. The *ing* can be joined with an angle to the sign *some*, for *something*.

14. The foregoing examples will enable the learner to understand the signs by referring to the "Key and Alphabet," and it will be found that these signs can be read more easily than those of any systems which do not give the initial and final vowels when sounded. Thus: if, in the sentence, "He is one of the aristocracy," we write, as we do, *a-rst-y* for *aristocracy*, it is a more suggestive contraction than *r s t k*, which is given in a system which has no connecting vowels.

ARBITRARIES.

Some Phonetic authors boast of having no arbitraries, while multitudes of their signs seem really to belong to that class; for what can be more arbitrary than such contractions as *gw* for *language*, *jr*, for *larger*, *n* for *under*, etc., etc.? Arbitraries are not absolutely necessary, but I have admitted a few, which will soon find favor as the shortest signs for particular words. They consist of characters joined together in an unusual manner, and occasionally of a common letter or fanciful mark; as, ⊣ *about*, .. *again*, o *of*, O *the world*, ⊥ *together*, etc.

RULES FOR WRITING STENOGRAPHY, WITH REMARKS UPON THE CHARACTERS.

1. Phonetic systems require us to write only such lêtters as give the sound of words; but as the habit has an inevitable tendency to lead many at length to doubt how to spell correctly, I prefer deviating but little from the established orthography. The learner is reminded that he should give his attention chiefly to the exercises, as the writing of them will teach him the substance of the directions here given, more quickly and pleasantly than if he were to commit to memory these dry and formal rules. Tabular words in [ ] are not used in Stenography.

2. It is a common complaint with those who have tried "Pitman's Phonography," that it is hard to identify his characters if hastily written, and that time is lost in giving them their proper thickness.

The force of this objection will be felt by any one rapidly writing one hundred marks of the simplest kind, promiscuously thick and thin; for he will find that there is a sensible loss of time in writing them with sufficient care to distinguish the thick from the thin. Gouraud, in the introduction to his "Cosmophonography," published 1850, has many just remarks upon this and kindred subjects.

For this reason, I have chosen alphabetic characters of such shape that they can be distinguished without regard to their thickness.

3. *K* and *Qu* are properly horizontal curves (like Pitman's *m* and *n*), no deeper or higher than ⌒, *e*, but spreading twice as much. If we mark them in Stenography with a dot, we need not be particular as to their size.

4. *U*, which is a horizontal half-ring, is rarely found at the end of English words, and we have a medial *u* [not used in Phonography], so that there can be no mistake if

in Stenography, we write medial and final *e* as small as *u*. But, as it is not always easy for beginners to preserve the relative size of horizontal curves, they are advised to put a dot over *k*, under *qu*, and in *u*, until they can read their writing readily without it. The dot renders these characters distinct, however carelessly they may be written.

5. *R* is a large quarter-circle, or, as is sometimes more convenient, a straight stem with a crook at the top like *rest*, but *r* is always an up-stroke, and *rest* a down-stroke.

6. *Ex* is always a perpendicular wave line beginning like *c*: take care, therefore, never to begin it like *b*.

7. The short *bl* and *pl*, when not initial, are drawn from left to right; but (except before *c*, and characters taking the direction of down-stroke *s*) when they begin words they are drawn from right to left, so that their left ends may be joined to the next characters. See examples in the exercises. For initial *bla*, we make *bl* as long as *a*, drawing it from right to left.

8. POSITION. The *first long* Ch., when there is one, rests its foot where we wish the word to stand. If the word is to be written on the line, the letters must be so joined as to let the *first long* character stand on the line: and when we find 1, 2, 3, or † after any termination or short Ch., the meaning is that the *first long* Ch. (in the word to which the termination or short Ch. belongs) stands in the position indicated. The first long Ch. of no word, unless it is one of the signs or ends in *y*, can stand higher than on the 2-line. When the Chs. are all shorts or horizontals, the lowest of the first two down-strokes rests its foot where a long Ch. would stand. *S*, *t*, and the ringed *dis*, when followed by a consonant, take the position of short characters.

9. As the object is to combine legibility with brevity, we can let the Chs. *a*, *b*, *c*, *d*, *f*, *g*, *i*, *l*, *m*, *n*, *o*, *p*, *s*, *t*, *v*, *x*, stand also for *ay*, *be*, *ce*, *de*, *ef*, *ge*, *igh*, *el*, *em*, *en*, *ough*, *pe*, *es*,

te, ve, ex; but the vowel is not omitted in Stenography when its absence would leave any doubt as to the word intended. Thus, while we may write *da, ma, sa, b, si,* for *day, may, say, be, sigh,* and *mn* for *men,* we must add *e* to *b* in *beat,* and prefix *e* to *n* in *mien.* We can drop the vowel between two characters whenever it has the sound of *short e,* as *d-th, death; loc-l, local; bas-n, basin; rand-m, random; harb-r, harbor; s r, sir,* etc. This can cause no ambiguity or hesitation, the vowel to be supplied having always the same sound.

10. Final *y* is implied without writing it, by putting the word on the y-line, which is so called because final *y* is added in reading the Chs. upon it. Thus, *b, m, th, fl, ah, ever,* when put on the y-line are read *by, my, thy, fly, any, every.* This line, which is confined in Stenography to words which can be written by one, two, or three characters requiring no vowels to be joined to them, is used in reporting whenever we can thereby shorten a word; and supplies (what is wanting in the reporting style of most systems) the means of always knowing with certainty when *y* is to be added to the written characters. Words ending in *ay* drop the *y,* and stand on the main line, because the *y* is silent: *cla* on the y-line would be *clayey.*

11. Each of the Chs. in the alphabet, except *angl* or *engl, enter* or *inter,* and *super,* naturally, when it is alone, stands with its lowest part resting upon the line; but, as a sign for a particular word, the Ch. is at times displaced; as, *d* across the line for *done.*

12 To preserve the compactness and lineality of the writing, it is generally best to draw *s, sub,* and *super,* so as make an *acute* angle with the character after them; but they must be drawn down both before and after *r;* and when final, up after *w* and *i.* *S* and *t* may be long or short as is most convenient in the first part of a word; but *s* must

always be long before the double characters *ct* and *rv*; and *t* always long at the end of a word. Final *s*, if short, usually sounds like *z*.

13. When *e*, *i*, *o*, *u*, begin words, and are followed by a straight stem, their ends point down before an ascending, and up before a descending stroke. The vowels must never be so joined as to alter the shape or name of the preceding character. It is neater to let the end of *e* point up, when the word begins with *eg*, or *ey*; and down, in *eb*, *ep*, or *ev*. The ends of *e*, *o*, *u*, are always turned down, so as to point towards the bottom of the paper, after *f*, *fl*, *gr*, *r*, the crook *ch*, and all down-strokes except the ringed *ch*, *th*, *v*, *w*, and *wh*.

NOTE. The *u*-dot put to *a*, *i*, and the consonants, is all they require for *u* in the middle of words, but sometimes the curve and dot are preferable. Initial *e* is always turned so as to make an angle in joining *d*, *m*, *r*, *s*, *t*, *w*, and Chs. beginning like them.

14. The ascending and descending Chs., that have not S or G after them in the tables to show that they are *shorter* or *greater*, are all of one height; and when they are joined by vowels or short characters, if one ascends and the other descends, or *vice versâ*, they blend, or the second long character is shortened so as to prevent it extending higher or lower than the first: thus, in *read*, the *d* ends when it comes to the line on which *r* begins.

15. *F* being an up-stroke, the following character is joined to the upper part of the ring. The ringed *dis* being a down-stroke, the next character is joined to its foot; it cannot stand alone because it would be like *f*; it is a convenient initial before ascending and horizontal characters, while the double stroke *dis* is, in general, neater before down-strokes, and used with them in all positions.

16. *For* is always represented by *f*; and this use of *f* as

a syllabic Ch. is found, after a little practice, to contribute to ease in reading as well as writing. *F* also stands for *fer, fir, fur*, when they are short and pronounced alike, but never for the long sounds *fere, fire, fure.*

17. The crook *ch*, not being an initial, is a convenient arbitrary for the pronoun *it*. And here we may notice that we always put *e* for the pronoun *he; th*, for *the;* and *the* for *they; i.e.*, they are what we call Signs.

18. The crook *ord*, among Phonographic Chs., p. 11, is the sign *or* prefixed to *d*, and may be used as a syllabic initial in Stenography if preferred to three single letters.

19. When two consonants of the same name come together without a vowel between them, we usually write but one; if we double them, as directed on page 9, they imply that a vowel is to be understood between them; as *dd*, for *ded* or *did; mm*, for *mem*, etc. In double and syllabic characters, if we enlarge the ring of *n* in *inter*, it becomes *intern;* the syllabic *f*, in the same way, becomes *forf*, as in *forfeit;* while the enlarging of the rings of [*cl, dl, vl, wl*] *sh* and *temp* adds *l* with its vowel; as, *shell, temple.*

20. Rings are of two sizes, single and double. The single ring should be made as small as will be distinct; for, if we double the size of an initial ring, we prefix *un* to the character: thus, ϙ *important* becomes ϙ *unimportant;* while, as seen by the last rule, the enlarging of the final ring adds another letter to the character.

The only exception to this rule is *p*, whose ring if doubled makes *pp*, and if trebled in size *prp:* see Chs. page 11.

21. Initial *un* may be expressed by a short *n* before a straight horizontal line or down-stroke, and this *n* is shortened until nothing of it remains but the ring, before *b, ob, op, fr*, all *up-strokes, hooks, crooks*, and *horizontal curves.*

When the next Ch. begins with a ring, we have only to

double the size of that ring; and when we have to make one, it must generally be on the same side of the next Ch. as if it had been a long *n*.

The ring *un* and *super* can even go before the *initials;* but for *unen* a long *n* is best, with the ring *un* on the left side of the lower end.

To write *un* before the ringed *dis*, merely change the ring of *dis* to the left side, instead of enlarging it.

22. For *over* or *under*, we draw a short horizontal mark over or under the next Ch. in the same or following word. Thus, for *overlay* we put the mark over the *l*, and for *under a* we draw it under the left end of the *a*. See *over a*, p. 29; *moreover*, p. 23.

23. PREFIXES. We may in the beginning of words write—

b for *bene.*	*m* for *magni.**	*t* for *trans.**
c " *circum.*	*ml* " *multi.**	*x* " *extra.*
h " *hypo.*	*o* " *omni.*	[*x* " *expl*]*

Those marked * stand above the line.

The *b* for *bene* is useful only before *f*, as, *b-factor*, *bene-factor*.

For *circumc*, we repeat the *c*, as in circumcision (p. 20), and thus distinguish it from double *c*, which is only a larger half-circle.

24. The syllabic character *He* is used for all words beginning with *He* and *Hea*.

25. The short *s* for *super* must be written in such a manner as to make the first long character cross the line; as, *super* with *b* across the line for *superb*.

26. It will occasionally be found plainer to separate a sign from the rest of the word, especially one that has *with* at the beginning or *of* at the end; as, *without*, *thereof*.

27. Suffix *sub*. Sometimes, by attaching *sub*, we can

intimate, without writing, that certain words, of relative or opposite meanings, are read after the one we have just finished; as, *male sub*, for *male and female; brother sub*, *brother and sister; hither sub, hither and thither; above sub, above and below; men sub sub, men, women, and children*: so, *land and water; pen and ink; kingdom of heaven; Great Britain and Ireland*, p. 25; etc.

CHARACTERS SHORTENED AND BLENDED.

When Chs. are joined together, they are so blended that the writing is greatly shortened, in ways easily remembered, without interfering at all with its legibility.

1. All words can be written without thickening the Chs.

2. But, by thickening *k, qu, ch,* and *g,* or any long downstroke in a word standing on the 1 or 2-line, we add to them the sound of *erd,* and in this way can express four or five letters by one character: thus, *b, c, w,* thickened, become *bird, curd, word; he* becomes *herd* or *heard,* etc.; and by prefixing medial *u* to these thick Chs., we change the *erd* into *ured,* as *cured, insured.*

3. By thickening any other horizontal or any short Ch., we add *d* to it (see *advantage,* p. 20); but this is seldom done in Stenography, except in initial *ind.*

4. *Sd, st,* and the double *s* for *ses* can be made short, and *s* and *t* can often be shortened before other letters; but a short final *s* has always the sound of *z*: thus, we write *a* with short *s* for *as,* and with long *s* for *ass.*

5. *B* before *t* becomes a mere crook, but in *rbt* is long. *C* also becomes a crook before *m, ml, v, vl.* See exercises.

6. If we put medial *u* over the centre of *con,* it becomes *coun;* if over the ring, it becomes *cun.* In the same way, medial *u* changes *cl, dl, fn, fr,* into *cul, dul, fun, fur,* the *u* in *fur* having the long sound of *u,* as in *furious.*

7. We add *l* to *e, ch, d, v, w* [*centr*], *sh, spec,* and *temp,* by joining to them the ring of *l* without its stem; the two rings meeting in *sh* and *temp* merely make the ring larger for *shl, templ.* See *cl, dl, vl, wl,* in the alphabet.

8. In the same manner, the ring of *m* is sufficient, at the end of a word, on the right of *l, p, cl, vl,* or *sh.*

9. Two Chs. running in the same direction, often blend or coalesce without confusion, especially if the first begins and the next ends with a hook, crook, or ring; as *ce, co, cu, re, ro, ru, ve, vo, we, wo, ye, yo, ek, ke, ok, ook, ou, ue, eu, quo, tho, hi, he-i, amp-l, comp-l, emp-l, imp-l,* etc.

If *eu* or *ue* do not sound like *u,* but make two syllables, as in *suet,* they do not blend, but the u-dot must be put at the end and not in the curve of *e.*

10. We can shorten *a* and *i* if we wish to show that the vowel is short, or that the next consonant is doubled; as in *latter, litter,* to distinguish them from *later, lighter;* but as the sense always directs to the right word, this distinction is hardly worth mentioning.

11. As *st* can be added to any ring Ch. by changing the ring to a hook, so, after a ring, *st* can be added to *ng,* by turning the *ng* up like a hook. See *longest,* page 21.

12. *R* and *ft* run with an easy-flowing line, without an angle, into *f, y, n, g, r.* For this purpose, in joining *rf,* the stem of *f* should be slightly bent, so as to include both letters in one curve, as seen in *therefore, wherefore,* pages 32, 33.

NOTES ON THE TERMINATIONS.

A Termination is one or more letters at the ending of a word.

We have seen that a final *y,* when there is not a special termination including it, is expressed without writing it by

putting the previous character on the *y*-line, and that words ending in *ay* do not change their position, but drop the *y* because it is silent, *ay* having the same sound as *a*.

The liberty of omitting silent letters should be very sparingly exercised in Stenography, for we find that the silent vowel is often required to give the word its proper sound, as the *e* in *bite*, or to prevent us from getting into the habit of misspelling in common writing. On this account, it is better not to omit the silent *a* in *season*, *sea*, *tea*, etc. The obscure *o* in *season* can be dropped with much less danger of forgetting the correct spelling.

E in the middle and end is better to be only about half as large as it is in the beginning of words; but when it stands alone or is an initial, it should be about the size it is in the alphabet.

The Terminations in the list or table, at page 12, all consist of two or more letters, which occur with such frequency, in the same order, that it becomes an object to represent these endings more briefly than by writing a separate Ch. for every letter. *Tion* is an ending of this sort, and in such frequent use that we have represented it by the simplest possible mark—a dot—and have explained it fully in its proper place.

Many of the terminations are not represented by new Chs., but the alphabetic letter which is most prominent in the termination is merely modified, that is, it is altered in shape, so that it can still be easily identified and remembered; as, *b* in *bility*, and *l* in *lity* and *lest*.

Most of the terminations can be used for the same letters coming together in the middle as well as the end of words, and those which can be so used have M, E, after them, for *middle* and *end*.

There is no reason why the crook *ch* should not have been put in the table of terminations, except that the page

was full, and it was thought best to show the middle and final *ch* directly after the initial.

Unless there are explanatory capitals in the table to direct otherwise, the termination is to be *joined* to the preceding letter in the easiest and most natural manner.

When the eye runs over the Chs. representing the terminations, it is seen that several are alike in shape; as Nos. 1, 9, 25; 2, 26; 8, 22, 27; 8, 37, 47; and 9, 36, 48, 49; but the explanatory capitals, at the ends of the lines, show that each stands in a different position, or is attached to the preceding Ch. in a different manner from those resembling it, and thus becomes perfectly distinct from every other.

It is usual, with short-hand authors, to make the alphabetic letters serve for prefixes and affixes; as, *n* for *en* or *in*, *enter* or *inter*, and to depend upon the context to find out the signification; but it will be noticed that, without any sacrifice of brevity, we have provided for these very common syllables, sometimes by modifying the alphabetic Chs., and sometimes by introducing new ones; so that the words all speak for themselves, and do not depend upon others to enable us to distinguish them. In reporting, these new and the modified Chs. add greatly to the perspicuity of contractions.

Next to *tion*, the most useful terminations are *able*, *ing*, *ly*, *ous*, *ness*, with their adjuncts: the rest, though of minor importance, soon recommend themselves to the writer, when he finds them shorter, neater, and more convenient than single letters.

We will follow the terminations as numbered in the table, and give a hint or caution as often as it may seem likely to be of any advantage to a beginner.

No. 1. *Able*, *ble*, is a horizontal line not more than half as long as *a*. It usually requires the next Ch. to be joined to the left end of it: *s* and *sh*, however, are more conveni-

ently joined to the right end, as the angle should never be greater than a right-angle where *bl* and *s* meet.

1, 2, 3, 4, 5, 6, being terminating Chs. that have no direction to the contrary, are joined, like other letters, to the right side of the preceding Ch.

Ably, bly. This termination is the short *bl* with a quarter-ring like a comma under it.

6. *Aught* is represented by *aut.*

7, 8, 9, 10. For *Session, cession,* etc., the short marks in the table are to be joined to the centre of the preceding Ch., to the left side of an up or down-stroke, to the upper side of a horizontal Ch.

14, 15, 16. These are composed of *f* with *l, c,* and *t* joined, contrary to custom, to the left and under part of its ring; and whenever the next Ch. is connected with *f* in this manner, the sound *shen* or *shun* is implied between the two Chs. Thus, if we join *able* or *d* to the under part of the ring of *f,* we have *fashionable* or *fashioned.*

18. *Fully* is an *f* with the termination *ly* on the left side of the ring. When a word ends with *ful* or *fully,* we can dispense with the *f,* and put the *dot* or *ly* on the left side, a little above or below the preceding character, or in the last hook, crook, or ring.

19. *Gence* is a short *g,* and falls under a general rule in Phonography, which requires the *g* to be shortened, and the first long Ch. to be written across the line. See No. 56, p. 13.

20, 21. When *ography* is joined to *g* in *geography,* the two *g's* do not blend, as *g's* commonly do, but make two curves. It is on the *y* line, because it ends in *y.* The same sign *on the line* would be *graphical* or *ographical.*

22. This Ch. is the same as the initial *in.* It never stands for *in* at the end of a word, nor for *ing* at the beginning. As a termination, it is not joined to the preceding

Ch. for *ing*. If joined, it stands for *ng*; as in *among*. By completing the half-ring, it becomes *ngst*; as in *amongst*. p. 20. By the same changes in its position and thickening it, we may imply that *m*, *n*, and *d* are prefixed to *ing* just as they are to *shun*. These changes and contractions are convenient for reporters, but *ning* only should be attempted by inexperienced writers.

25, 26. These marks are joined to the centre of the preceding Ch., on the right side; as the caps. JCPR show.

27. This quarter-ring for *ly*, and with a short *s* for *lies*, is used only at the end of words, and stands under the end of the preceding character.

28. This Ch. for *lty* or *lity*, is *l* modified by moving the ring to the left, on the line, so as not to touch the down-stroke. If we thicken the down-stroke, it stands for *lidity*; and adding *s* to the light Ch. it becomes *lities*.

In like manner, *ty*, or *ity* and *idity*, can be added to any Ch. with a final ring, by moving their rings to the left for *ty* or *ity*, and thickening the down-stroke for *dity*, as in *pidity*, No. 38. If the ring Ch. is horizontal, or the ring ends on the right side, it is sufficient to divide the ring before taking off the pen.

The *ty* may be changed to *try* by enlarging the ring so as to contain a little ring resting against the middle of the Ch.; as, in *sultry*.

30. This piece of *m* is set UEP (*i.e.*, under the end of preceding Ch.) for final *ment*, and AP (after it) for *ments*. *Ment*, but not *ments*, can be used as a medial Ch., and is set like *tion*. Put over the Ch., it becomes *nments*.

31. The end of *ness* points up, and the end of *ch* points down. It is joined like *ch*, and we add a short *s* drawn down, to make *nesses*, just as we add a short *s* drawn up after *ch* for *ches*.

32. These Phonographic terminations are implied with-

out writing them, by putting the preceding Chs., or first long Ch. in the word, under the line.

33. This is *o* and *k* blended, and may stand for *ock*; in *ook*, the ring of the *o* must be enlarged.

34, 35. The ends of these hooks should be long, and point to the left.

36. This short *t* for *out* can only begin and end words in which *out* makes a whole syllable. It is joined to the beginning, but disjoined at the end, and stands close under the line.

36. The short *pl* is used with *s* for the ending *ples*.

42, 43. The *s* in *self* and *selves* may generally be omitted, and the dot put over the preceding Ch. for *self*, and at the centre on the left side for *selves*.

44. For *ship*, the beginning of *p* is joined on the right side to the centre of the last down-stroke. By adding short *rs* to it, it becomes *shippers*.

45. *Ther* is implied when we drop the termination, shorten all the preceding Chs., and write the word just under or across the *y*-line.

46, 47. The Termination TION or SHUN.

1. A dot at the end of the preceding character, on the right side, stands for *tion*, *sion*, and every other termination that has the sound of *shun*; *under* the preceding Ch., it stands for *ution* or *tution*; *over* an up-stroke, or over the end of a horizontal, for *ention*; and *after*, or *over* the middle, for *emtion*. The changing of the dot to a quarter-ring (or curve, like the first *pl*) adds *s*, and makes the plural *shuns*.

Note. The learner will observe that *m* and *n* are prefixed to *shun* by changing the position of the dot. In the same way *m* and *n* may be prefixed to *ing* and *ment*, by changing the position of those terminations.

2. If we put the dot before the last Ch. at the middle of

an up-stroke, or on the left side on a line with the foot of a down-stroke, we read *shun* with a short *a* or *e* before the Ch., or before the last consonant if the dot stands before a double Ch.; as, *dot l* for *tional*.

3. Before a modified Ch., like *lity*, we put the dot before the middle of the Ch., and read the *tion* with a short *a* before the termination: thus, *lity*, with a dot before the middle of the *l*, becomes *tionality*.

4. The contractions given above may content the Stenographer; but the Reporter will find it convenient to go further, and use a heavy dot for *dtion;* so that his *shun* table will be as follows:

A dot will stand.....	.....if light.....	.if heavy
On the right, at the end	for *tion;*	*dtion.*
Under the end,	" *ution, ttion;*	*dution.*
At the middle, on the right, if an up or down-stroke, or over the middle of a horizontal.	" *mtion;* " *mntion.*	*mndtion.*
Over the end of an up-stroke or horizontal, or on the right at the top of a down-stroke.	" *ntion;*	*ndtion.*

5. When there is no *m* or *n* before *dtion*, we may express the *d* by modifying the preceding Ch., instead of using the heavy dot. A *shun* dot can never be put before, but may be put after a short Ch. Then the dot for *emtion* would stand as high as the top of the short Ch., and higher for *ntion*.

NOTE. The learner will find numerous examples of the foregoing rules in the Exercises.

48. The short disjoined *t* is put under the end of the preceding Ch. for *tive*, and the long *t* for *tivity*.

49. The short *t* for *truct* always follows a long *s*, and makes the syllabic Ch. *struc* or *struct;* we thicken the *t* in

structed, as is done for *ted* in the alphabet. It may be noticed that, at page 11, the termination *tude* stands opposite to *ted*, to show that the same *td* is the best contraction we can make for *tude* when we do not choose to write it in full.

50, 51. The *w* and *s* should be the same length *inwards*, and the *w* should have a dot under it, or be thickened.

52. We can add *est* to a ring letter by changing the ring to a small hook, and *ster* by enlarging the ring without closing it; as, *lster*, *mster*, *nster*. See page 11.

53. In the middle of words, rings and loops are all the same, and we make whichever happens to join most easily, but if we change an initial or final ring to a loop, we add *d* to that Ch. This contraction, though useful in Phonography, is not so plain as writing *d*; but may safely be used in Stenography for *ed*, when the context of itself would lead us to add the *ed*, even if we did not see it written; as, He has turn*ed*.

54, 55, 56. [These, excepting *cent* and *gent* before given, are used only in Phonography.] To these we may add *ch* for *chester*, and a large *g*, that is, *gg*, for *gogue*.

MISCELLANEOUS REMARKS.

1. Capitals have Chs. in no way different from the small letters. When we wish to mark the occurrence of one, we put two short horizontal marks, close together, under the Ch. To show that a word is in capitals, we draw under it 3 lines for large, and 2 for small capitals. A wave-line under a letter, and a straight line under a word, will show them to be in italics.

2. The smaller the rings and ends of the crooks, the more neatly and speedily the Chs. can be formed. When *e* ollows *n*, the *n* should be inclined a good deal, or its ring will be out of proportion. The fault of beginners generally

is that they do not slope the inclined Chs. enough, and incline those that ought to stand upright.

3. READING. If an inexperienced reader is at a loss to know where one Ch. ends and the next begins, he must proceed as in common writing, and go as far as possible to make up the first letter. It would not do in long-hand to separate the *o* from the rest of *a*, *d*, or *g*, nor the first part of *m* or *w* from the last; so in short-hand the line and ring or other parts must go together whenever they can be united to form one character.

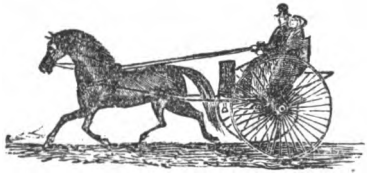
4. Until you become familiar with the Chs., you may, in any word in which you think there can be any doubt, where two Chs. meet, mark the point by drawing a short vertical or horizontal line across them, making its ends of equal length on both sides. The same mark is drawn across *i* to blend or shorten *ai*; as, *hair*.

5. WRITING FROM DICTATION. The reader should first pronounce the word distinctly. If there is in it a syllable represented by a syllabic Ch., he should name, and not spell, that syllable; and when the letters are to be represented by a double Ch., they should be named in rapid succession, and a distinct pause should be made at the end of every Ch., whether single, double, or syllabic; as *in-struc-tive*; *con-structed*; *de-struc-tion*. If it is a sign as, *temptation*; after pronouncing it, he says, "Sign *temp-shun*." If it is not on the main line, as *company*, he says, "Sign *comp* on the y-line," or as the case may be.

5. Examples are better than oral teaching, and the learner will find that, though the explanations may oftentimes seem intricate, the things themselves are very simple as soon as he examines the illustrations.

6. As the Stenographer inserts every letter that is necessary to prevent the slightest hesitation in reading, he cannot go forward at the railway speed he may attain by

adopting the abbreviations supplied by the following Phonography. Comparing his progress, however, with that of those who write only long-hand, it is not unlike that of a man, travelling along at his ease, drawn by a good roadster; while theirs is that of helpless pedestrians, who must spend many more hours in laboriously performing the same journey.



PART II.

PHONOGRAPHY; OR, VERBATIM REPORTING.

WE have evidence that the Jews had carried rapid writing to a high degree of perfection at a very early period of their history. In the words, "My tongue is the pen of a ready writer," the Psalmist plainly intimates that the scribes of his day could write words as rapidly as they could be uttered by the tongue. The following translation of some lines from the poet Ausonius, in praise of an expert writer in the time of the Emperor Gratian, confirms the quotation given in the preface, from Martial's Epigrams, with regard to the dexterity of the Roman *notaries:*

"O wondrous art! though from my lips
The words like pattering hailstones fall,
Thine ear hath caught them every one,
Thy nimble pen portrayed them all.

"My words no sooner are pronounced
Than on thy tablets they appear;
My mind cannot keep equal pace
With thy light fingers' swift career."—*Gouraud.*

No reporter of modern times can do more, as respects rapid writing, than these extracts show was done by the ancient Hebrew and Roman scribes.

A Phonetic Alphabet, by which all the simple articulate sounds of the human voice (which are less than a hundred) could be unmistakably expressed, might be invented ; and, if it were universally adopted, would be one of the most useful applications of writing ever given to the world. But it is an imposition for any author to lead his readers to suppose that he has invented Chs. so short, plain, and simple, that words can be written as rapidly as uttered and properly pronounced, by persons ignorant of the speaker's language. If, therefore, by Phonography we understand the art of expressing the sounds of a language by Chs., each of which always represents the same elementary sound, it becomes evident, the moment we examine any modern system of shorthand used for reporting, that it has no claim whatever to the title of *phonography*. It has been shown in the preface, p. x., that, in one of the latest systems, the same Chs. not only represent many words very dissimilar in sound, but that the sign oftentimes has not the slightest approximation to the sound of the word it represents. In fact, the reporting style of all the so-called phonetic systems gives quite as little help towards the true pronunciation of many of the signs, as is given in William's Stenography (a handsome octavo published in 1826), which contains some two hundred columns of words, each represented by one or two initial letters, with some other letter chosen at random and not at all contained in the word itself.

This system introduces the phonetic principle only when it contributes to shorten the writing ; as, *laf* for *laugh*.

In the Stenography, I have preferred a plainly legible style to one for writing as many words as possible in a limited time. All who have learned that fuller and, as compared with common writing, very expeditious method, are able to read, not only their own manuscript, but that of

any correspondent who writes it with tolerable accuracy, more easily than if it were long-hand. If the student, therefore, learns only the Stenography, he will be amply compensated for his pains, and indeed will have acquired that part which is of the most practical use in the everyday business of life.

But if he is ambitious to acquire the art of making a *verbatim* report of speeches, lectures, sermons, and debates, he must learn what we, for convenience, term Phonography; or he may begin it as soon as he has learnt from Stenography how the Chs. of the alphabet and terminations are joined together; for the Chs. are the same in both, and he who knows so much of Stenography can acquire the Phonography with comparatively little labor.

It is true the writing will not be as plain as Stenography, and will require more practice to read it as readily; but it contains more elements of legibility than reporting hands usually do, and is more readable than any of those which omit the initial and final vowels.

It is sufficient, when the utmost despatch is required, as in following a speaker, to be able to make out with certainty what we commit to paper so hastily, and it is surprising how soon one learns to read words if only the initial and final vowels are given with the consonants.

Phoneticians systematically misspell words according to their sound, as *shur* and *shuger*, for *sure* and *sugar;* and substitute *k* and *s* for the hard and soft sounds of *c;* often *t* for *d*, etc. If any one really prefers such spelling, he can use it in this system, whereas in theirs it is the only method; for most of them have no Ch. for *c*, and are compelled to write *k* or *s* for *c;* in many instances, *v* for *f*, *g* for *j*, *t* for *d*, *f* for *ph*, *s* for *z*, *k* for *qu* and hard *ch*,—a habit dangerous for those who wish to remember the true orthography in ordinary writing.

RULES FOR WRITING PHONOGRAPHY

1. Write words with only the vowels and consonants heard in pronouncing them; and drop every middle vowel, as well as every one which is not distinctly sounded at the end, unless it is included in a syllabic Ch. or termination. When the vowels flow so smoothly into the consonants that we can write them without losing time, a distrustful writer is at liberty to insert them in any doubtful word to make it more readable; as, *i* in *right* or *height*, and *o* in *thought* or *quote*. When a vowel is heard at the beginning or end, it must generally be written, except in *ex*.

2. The letters, Chs., and words contained in [ ] brackets, as also the Supplementary Chs. at the foot of p. 11, now come into common use.

NOTE. The *consonants* in [ ], in p. 11, are those the Ch. stands for in Stenography, and the Ch. represents them whenever we find them following one another in the same order, whatever may be the intervening vowels. In reading, we shall find that the same vowels which belong to the Ch. in Stenography will frequently give us the right word. Thus, *comp* becomes *cmp*, and may, therefore, stand for *camp*; but in more than 9 cases out of 10, *comp* will be the only syllable that will make sense with the context.

8. That there may be no mistake, we here take from p. 10, etc., the syllables represented by syllabic Chs., in which the vowels can be dropped. *Amp* becomes in the after part of words *mp* with any vowel before it; *Cent* becomes *c n t; Com, c m; Comb, c m b; Comp, c mp; Con, c n; Counter, c ntr* [*Ctd* is used only in the end of words; *Dct* in all positions, and also for final *d c t d*]; *Dis* or *des, d s; Inter,* when the Ch. crosses the line, is initial *entr* or *intr;* but when it stands on the line, it drops the vowel, and becomes initial *n t r; Ngl* is the same as *angl,* only when *ngl* begins a word it must stand on the line; *Pp* may have its ring enlarged and be used for *p r p; Recon, r c n; Rest, r s t; Ramp, r mp; Spec* or *spect, sp c* or *sp ct; Sted, s t d; Struc* or *struct, str c* or *str ct; Sub, s b; Super, s p r,* which requires the word to be so placed that the first long Ch. will cross the line; *Ted, t d* (which *now* stands at the end of words for *t d* and *t t d*), requires *s,* whether before or after it, to be short; *Temp, t mp.* The Supplemental Chs. are read, though not written, with intervening vowels.

4. When two letters of the same name meet, write but one; as, *ms* for *mess; se, see; btr, better; er, err.*

5. But when two consonants of the same name have one or more vowels between them, write both consonants, as *nn* for *nun* or *none; err* for *error.*

6. The consonants that are silent or not heard *very* distinctly are omitted; as, *c* before *k* in *sick; p* and *l* in *psalm; w* in *write. H,* even when sounded, is rarely necessary in the after-part of words, unless it belongs to a double character.

7. (1.) *D* may be added to any initial and final ring Ch., by changing the ring to a loop, and another *d* may be added by thickening the end of that loop; see *ndd.* No. 53, p. 13.

(2.) Thickening *k, q, ch,* and *g,* or any long down-stroke standing on the 1 or 2 line, adds *rd* or *rt—rd* if we thicken

the end, *rt* if we thicken the beginning—*rd* or *rt* if we thicken the whole or the middle of the Ch.

(3.) The thickening of a short or horizontal Ch. adds *d* to it in all positions. We must except *k*, *g*, and the horizontal *ch*, which belong to the previous rule. In the terminations *tion* and *ing*, the *d* is put before the *tion* and *ing*, so that, when thickened, they become *dtion* and *ding*.

(4.) The thickening of a long down-stroke, not standing on the 1 or 2 line, adds only *d* to it.

(5.) In modified Chs. like *mem* or *lity*, if we thicken the Ch. we must read the *rt* or *rd* immediately after the first letter, as *mrtm* for *maritime*, *ldty* for *lidity*.

NOTE. If any one is dissatisfied with the abbreviations made by this or any other rule, he can write the words as in Stenography, only leaving out the middle vowels.

8. *Nt* is added to any short or shortened Ch. whenever it is required to complete the sense.

9. In a short or shortened Ch., written across or under the line, *nce* or *nts* is added whenever it is required to complete the sense: thus, by shortening *he* and writing it under the line, it becomes *hence*.

10. As it is sufficient to put the dot for *full* in the last hook or ring, so we can put it in the crook of *ness* for *fulness*, as

11. If another Ch. is added to the arbitrary ° *of*, it is so joined as not to look like a ring Ch., as in some signs, p. 29: it is, however, almost as easy to write *o* and *f*. For speed, we may sometimes write *fr* for *phr*, and *f* for *ph*.

12. When *r* follows short *rv* in the after-part of a word, they make an angle in joining; but the angle is not necessary in beginning a word, as the line shows where they unite; as, *rvrs* for rivers.

13. It is often an object with a Phonographer not to lose

even the time required for making a dot; we therefore omit the dot in *k*, *qu*, and *u*: the *e* and *u* should be quite small, so as not to spread more than half as much as *k* and *qu*. The *u* retains the dot in the signs *upon* and *unto*.

14. *Of* between words can be implied by putting the last close to the first. We may sometimes lap one over the other, as, in the phrase *some of them*, the *m* may stand under the *s*.

15. When the intermediate vowels are dropped. the same consonants will not unfrequently come together and represent different words; but the sense of the passage will enable the reader, with such help, to select the right word, and not only so, but one letter or syllable will often be sufficient to suggest the word; or he may even altogether omit words in well-known phrases and sentences. It may seem to a novice impossible for any one to make out manuscript written agreeably to all the rules for Reporting, but every art and science seems difficult until practice makes it easy; and those who adopt the most abbreviated style of Phonography, in time read it with a facility surprising even to adepts in Stenography.

16. The Terminations have been explained under the head of "Notes on the Terminations;" and observe, that those which in the table have no [ ] brackets, never change their vowels: thus, the Ch. *ous*, p. 13, No. 34. which stands also for *shus*, can only be used when the word really ends in *ous*; as, *gr shus*, *grăcious*.

17. When the table gives no syllabic termination to shorten a word ending in *y*, that word must be written on the *y*-line.

18. *S* joined to short thick *ted* (which now stands for *td*, and in the after-part of words for *ttd*) is always short; as in *sted* for *stead*, *stayed*; or *sttd* for *stated*, *situated*; but *s* must be always long before *t* in *struct* and *structed*.

19. *S* is long in *sy*, and short in *ies*, *ise*; and all words with these endings are written on the y-line.

20. If we write short *s* and *t* in words beginning with those consonants, long *s* and *t* will signify that the initial vowel *a* or *e* is dropped, as, *ss n*, for *assassin*. It is better, however, not to use the initial short *s* in words below the line, as it would there interfere with *super*.

21. If we drop *ngr*, etc., p. 13, No. 32, and put the preceding Ch. under the line, we must recollect that *s* is not shortened before a termination but when it is the last consonant in a word; therefore, if we write *ms* under the line for *messenger*, *s* will be long, and if we add *s* for *messengers*, the last *s* will be short. This is a rule of very wide application, enabling us to express by one Ch. a large number of words consisting of many letters; as *anger*, *danger*, *ginger*, *hunger*, *linger*, *manger*, *ranger*, *singer*, *vinegar*, *changer*, etc.

22. Short *rst* like *rest* (p. 13, No. 39) is only the beginning of long *rest*, and is joined in the same way by drawing it towards the left; as, *brstr* for *barrister*.

23. When *ness* or *ly* follows *tive*, the *ness* or *ly* should be joined to the *tive*. See *tively* after *tongue*, p. 32.

INSERTION OF DISCONNECTED VOWELS.

Those systems which have no connecting vowels, endeavor to supply the want of them by various contrivances, of which the simplest, though not the most helpful to the reader, is the putting of a dot or comma wherever a vowel or diphthong is required. Others provide a distinct mark for the sound of each vowel; and, though we have no occasion for such a method, we will here give similar marks, which will enable any one to transform our Phonographic notes into a hand very like that which, in Pitman's Phonography, is called *The Corresponding Style.*

They are not of much value in our system; still, as the dropping of the middle vowels in the hurry of Reporting will now and then leave a word doubtful, we may at our leisure here and there supply the place of a missing vowel with one of these marks, in notes which are intended to be laid aside for perusal, when perhaps, the subject will have been forgotten. It will be sufficient to write the easier form of each vowel, as in the first line, unless in some rare word we wish to show the exact sound. They are inserted like medial *u*.

Very little use, we imagine, will be made of these vowel-marks, but they will serve as an example of the only manner in which the whole vowel notation of some systems is expressed.

The marks sound like the vowels in the words under them.

	a	e	i	o	u	oo	oi	ou	ua	a	a
THIN	–	∩	ı	o	.	∪	∖	/	∠	⌣	⁊

bat, *bet*, *bit*, *bot*, *but*, *foot*, *oil*, *out*, *assuage*, *ah*, *all*.

	a	e	i	o	u	oo
THICK	–	∩	ı	o	.	∪

mate, *mete*, *mite*, *mote*, *mute*, *fool*.

NOTE. In a double or syllabic Ch., the dot or mark is put at the centre on the left without touching the Ch. A vowel between two Chs. must have its mark at the top of the first Ch. if they are joined at the top, and at the foot if joined at the foot. When the vowel is at the head, it is better to put the marks on the left than directly over it.

In pointing, that mark is affixed which best expresses the sound; as, ⁊ *sought*. If two vowels come together, they are put side by side; as, ⁊ *defiant*. Write ⁊ *hitch*.

HOW TO READ REPORTING HAND.

In case of doubt, *e* or some other vowel is inserted between the consonants, and the syllables are then pronounced distinctly; thus, for *terror*, written *trr*, we read *terer*; and this, with the sense of the passage, will always, after a little practice, direct us to the right word.

When a contracted Ch. blends with that before it, the last is the shortened one, and must be read accordingly; as, ⁊ *pronounce*, ⁊ *insurgents*, both of these words being written across the line.

PHRASE WRITING.

To prevent loss of time by raising the pencil from the paper, the Reporter may unite two, three, or four short words or signs, whenever they will join neatly without running too far away from the line or confusing the reader. In doing this, the last word that is not on line 2, must keep its place; and if any of them belong on line 2, they can be moved, if necessary, to enable those not on it to preserve their proper position. If all are on the line, they stand just as if they were one word. Thus, the last Ch. in *by thy* stands on the *y*-line. In ⌐, *as they have not*, the Chs. stand as if all one word.

1. Shorten *have* to *have not* only after *e*, *i*, *o*, *u*, *y*, that it may not interfere with *able*. The signs *he* and *I* turn either way in phrases.

2. Drop *the* in the middle of phrases; as, *in-last place.*

3. A word immediately repeated is expressed by repeating the separated termination; as, ⌐ *holy, holy, holy.*

4. If we shorten *sub*, we read *or* for *and*; as, ⌐ *more or less.*

5. Short *to* stands alone or begins a word or phrase.

NOTE. See exercises for further examples.

CONCLUDING REMARKS.

The instructions and rules for writing both the Corresponding and Reporting Hands have been made thus full in order that any one taking up the work may be able to acquire a knowledge of this useful art without being obliged to have recourse to a teacher. A few exercises have been prepared for the purpose of showing *in a practical way* how the various characters and terminations are most conveniently joined. By copying these exercises a few times, the student will become acquainted with the contractions and the mode of abbreviating much more readily than in any other way. After he has mastered these he will find no difficulty whatever in writing anything he may be disposed to attempt.

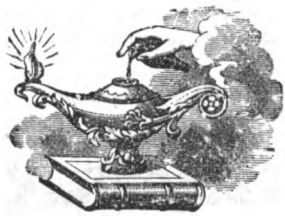
EXERCISES

IN

STENOGRAPHY AND PHONOGRAPHY;

WITH

EXAMPLES AND KEY.



Alere flammam.

KEY.

The key to the exercises of the different plates is here given. Observe that the vowels printed in *italics* are not written, being implied in the sound of the consonants. A few of the medial *u*'s have been omitted by the engraver. The student will readily see from other words how they are written in those which require them.

PLATE I.—STENOGRAPHY.

1. A ss, a s, y e, s ay, w e, s ee, s i, s o, sue, sour, s ough t, s ee d, a t e.

2. H a t, h a s, h ea t, h o t, h o l e, h o n e, l a n e, m i n e, m o a n, gr o a n.

3. R i s ing, c e a s ing, d a r ing, fr ee ing, g o ing, hea r ing, he mm ing, hea l ing, ha s t ing, hea t ing.

4. H igh ly, d ea r ly, m ea n ly, p oo r ly, s qua r e ly, qu i e t ly, qu i t e, t r u ly.

5. T able, l abel, en able, B i ble, d ou ble, t r ou ble, f ee ble, p r o b able, n o ble, s igh t ly.

6. B *e* n d s, t*e* n, m*e*n, m a n, w i n, w i n e, w o n, w e a r ing, w o r m ing, b iting.

7. Amp ly, emp i r e, imp ou n d, imp o s t, imp u r e, imp o se d, hamp *er*, simp l*e*, comp *el*, con temp *t*, a ttemp *t*, l amp.

8. Amb *e* r, emb r o i de r, imb r u*e*, comb i n *ed*, comp a re, comp ou n ded, comp l ai n, comp u te.

9. Comp u ted, amp u t a te, t able, comp u ted, imp u ted, r e p u ted, bel fr ey, bl a n d, bl*e* n d, bl a m e, *them*, bl o t.

10. Ch ee r, ch e r ish, r i ch, s u ch, a ch e, s n a t ch, t ou ch ing, wretch ed.

11. Counter m a n ded, counter p o i s e, counter sink, en counter, en counter *ed*, des i r e, dis l i ke, cla*y*.

12. Cl o y, cl o t, clot ted, cl e a n, cl e a r, cl *ea* n s ing, cl o th ing, cl imb ing, coals.

Plate II.—Stenography.

1. Comm o tions, del usion, comp en sa tion, consti tution, consti tution *al*, un consti tu tion *al*, res *erv* a tion, e mul a tion.

2. Expect a tions, fr u i tion, un dul a tion, addle, r e l a tion, un p r o fessional, comp l ection, e l ec tions.

3. Un able, un done, un known, un s *een*, un be n d, un i n sured or un in sured, un d*e* n i ably.

4. Undes i r able, un t aught, un s o l d, un s *ee* n, un s ough t, un objec tion able, objec tions, object, allu - sion.

5. Un comp l a i ning, w inged, s ions, un sub du*ed*, un substantial, un cl *e* s, un r e a l, un m a nn e r ly.

6. Un time ly, un *en* l igh t*e* n*ed*, un profit able, un - fore s ee n, un tr u ly, un con sciousness, un *open* ed, un l a mented, s ection.

7. Unheard, un happiness, un rest r a i ne d, p e r - s u a sion, ac tion able.

8. With h o l d, condemnation, dis en g a ge d, under- stand.

9. Un ob t r u s i v e, un s igh t ly, in sub o r d i n a - tion, un con s u me d, temp le.

10. Temper, [temporal,] pup i l s, pl ough s.

11. Bene f a c to r s, pl igh t, bl igh t, bl igh ted, ble n ded, bel o ve d, simp ered, extr a, circum ference.

12. Magni tude, multi tude, hypo the n u s e, hypo - c r i t e, omni b u s, o val, c ities.

PLATE III.—STENOGRAPHY.

1. Ten able, a ssem bly, com for t able, in comp a r - able, v i si bly, dis abled, en abled, s t ables.

2. In s tability, a bly, d aughter s, s l augh tered, ac cession, inter cession, con cession, con cessions, conn ec- tion, conn ections.

3. De f ection, a ff ections, a ff ection a t e, n ee dl e s, su fferance, in ferences, r e ference, con fessional.

4. De ficiencies, in s u fficient, be fore, ful ly, ful ness, man ly, con t i n gence, con t i n gent.

5. Wil fulness, th ough t fulness, tel e graph, ge o- graphy, ge ographical, ge ographies, s ing ing, d u r ing, de ny ing.

6. Fl ings, t u r nings, w inged, b r ings, l ion, l ions, amp ly, simp ly, t r u e.

7. G u i lty, r e a lities, v a lidity, the ological, the o- logy, fir m a ment, fer mented, l a mented, r a t i o n.

8. H igh ness, w i t nesses, [a ngry, s te nography,

p h*o* nography,] d ock, amb*i* tious, s a g a cious, s p e - cious.

9. *Righteousness*, con sciousness, con scious, out, out *er*, dis p*e*l, dis p*e*lled, pl igh t, pl igh ted, st *u* pidity, opp ressed.

10. Dressed, b re*a*st, c rest, m e rest, d i rest, b re*a*sts, p ressed, hea rest.

11. Imp r*ove* ment, [in spec tion, de scrip tion,] my - self, thy self, your self, your selves, them selves, him self, our selves

12. W o r shipp *er*, worship, [author, author ize, author ized, author ity, neither,] n a tion, s t a tions, in v*e* ntion, in t*e* ntion, a ssump tion, comp u l sion.

13. Con sump tive, rest i tution, des t i tution, con - t *e* ntions, de struc tive, in struc tive, recon structed, in - ward, r e wards.

PLATE IV.—STENOGRAPHY

1. By, my, thy, any thing, every, b*u* ry, me rry, fury, try, dry, b*ea*u ty, emp ty, country, countries, m*a*ny.

2. D*e* ny, de n i a l, s i ngle, m i ngle d, angle d, natur *a*l, inter n *a*l, in te n d s, enter *e*d, in terred.

3. Kn ee, kn ee l, kn i t, kn ock, kee n, dis m*a*l, ob s t i n a t e, opp o s i t e, t able s.

4. Pl a*y*, pl igh t, pl igh ted, pl o t, pl ai n, st a ve s, s t ee ple s, s t i p*u*l ate, pl a n e t s.

5. N a ple s, t i pple s, r*e* p e a l, r o b e, r o bb *er*, r o tte n, s *ay* s.

6. Con struct, con structed, rest o r e, rest ed, r e - s o l v e, sh o t, sh a r e s, sh e dd ing, sh o r e.

7. Sh u n, dull, cull, b u rr, mul e s, mul b e rr y, mul e t ee r, sh a ve s, said.

8. P r a i *sed*, struct u re, s t o n e s, sub m i t, sub v e r s i v e, subjects, sub *te* n d s, sub *te* rf u g e.

9. Substance s, sub o r n *ed*, sub m i ss i ve, th u s, th i s, th o *se*, wh e n, wh e r e.

10. Swelling, super *fine*, in *vul* ne r able, b r a ced. con t *en* ted, e l*e* ct, coun *cil*, coun *sel*.

11. Cunn ing, super natur*al*, s p i t, s p o tted, sh a wl, w o m *en*.

12. Re s i *gn ed*, des i *gn ed*, descen ded, genuine, gen i a l, fl igh t y, compl i c a ted.

Plate V.—Stenography.

St. John's Gospel, chap. i., verses 1–12.

Plate VI.—Phonography.

1. Their names were written on tablets far more durable than brass and marble.

2. Empire, emperor, tarry, bearer, basin, cousins, class, close, closed, dearer, foretell or fertile, suffer, stated.

3. Situate, spot, safe, send, sir, gain, guide, game, jug, bees, formal, enters, compete.

4. Impute, dis trac ted, dusted, lasted, latitude, late, committed, competed, amputate, amputated, strive, strew, stern, sin or sine, drug.

5. Lean, object, singled, mingled, minds, lines, passes, possesses, potters, leggo-type.

6. Stamps, settle, sell, pines, pest, misses, Moses, pepper proper, pot, potted, gun, shot.

7. Shelter, shell, burned, subdue, subterfuge, submissively, gained, spend, smell, tried.

8. Stirred, sturdy, steady, steed, straight or strait, compress, repress, distress, sempstresses, dresses, lighted.

9. Superfine, countermand, umbrage, embryo, lamplighter, tempter, fright, free, natural, naturalist, supernatural, snail.

10. Set, support, spiral, takes, dissuade, subdue, suborn, submissive, subtended, seize, males, females, dented.

11. Situate, steed, settle, sell, spare, spares, spared, spiritual, spiritualist, smite, summer, demur, demurred, defer, defied.

12. Interred, varied, pride, tarred, cried, dried, short, mart, smart, smeared, salaried, sobered, subdued, comprised, disease, seedy.

13. Trod, broad, marred, *hypocrisy*, abode, encountered, scoundrel, tedious, tread-mill, adequate, inadequate.

14. Addition, universal, traced, embraced, dust, distance, fountain, fountains, found, fondle, foundation, tired.

15. Morning, evening, restitution, station, situation, destination, determination, illumination, examination, irritation, ordination, *subjection*.

PLATE VII.—PHONOGRAPHY.

St. John's Gospel, chap. x., verses 1-10.

PLATE VIII.—PHONOGRAPHY.

1 Corinthians, chap. xiii., verses 1-9.

PLATE IX.—PHONOGRAPHY.

1-6. On the 10th of June, 1871, a bronze statue, which had been placed in Central Park, in honor of Professor Morse, the inventor of the electric telegraph, was unveiled

by the Governor of Massachusetts, in the presence of Morse himself and several thousand spectators. The Governor of New York began the appropriate addresses which were delivered on the occasion; and Morse received from all quarters congratulations by the telegraph, which is now the means of instantaneous communication with people throughout the world.

7. The love of money is the root of all evil. Take heed and beware of covetousness.

8. The unbelieving Jews stirred up the people, and made their minds evil-affected towards the brethren.

9. Northern and southern hemispheres. Do this in remembrance of Me.

10. Recommendation, shelled, dazzle, empty, ministers, ministry, accent, infant, fountain, finance, inform.

11. Varieties, plenty, city, definite, shortest, circulation, calculation, acquit, acquittance, deliverance, lame.

12. Almost, free-will, fore-knowledge, busy, boys, babies, babes, dressed, transitory, Switzerland.

PLATE 1.

STENOGRAPHY.

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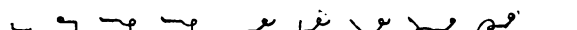
3. 

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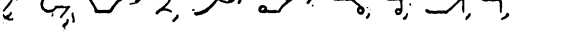
5. 

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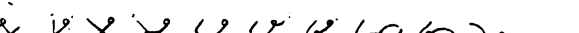
9. 

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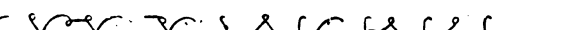
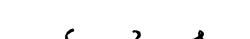
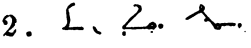
12 

PLATE 2.

STENOGRAPHY.

1. 
2. 
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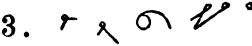
4. 
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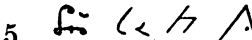
8. 
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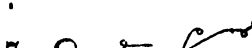
12. 

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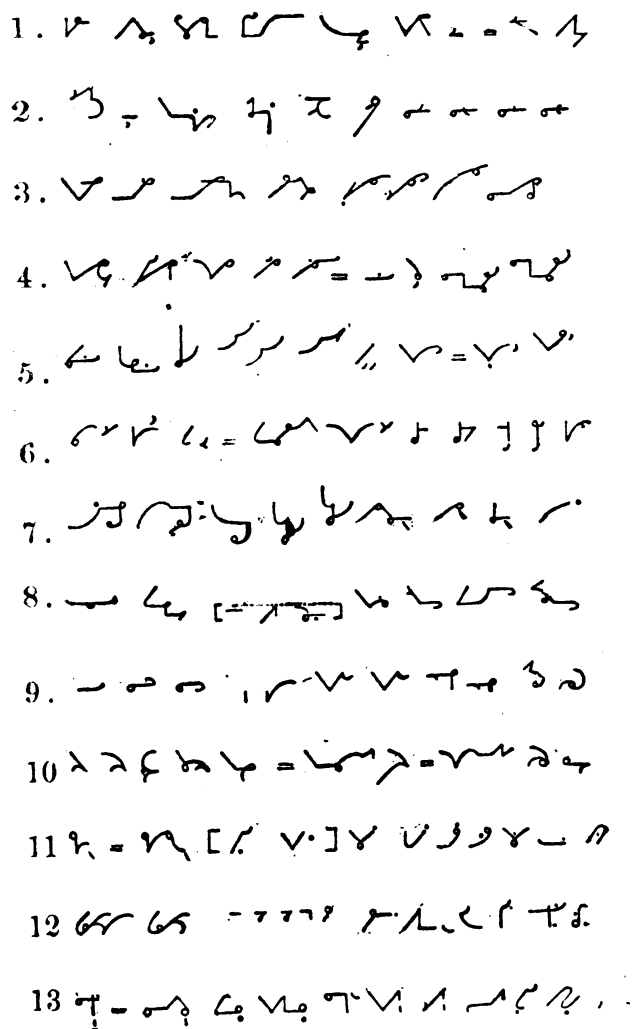

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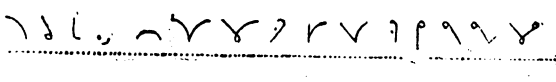
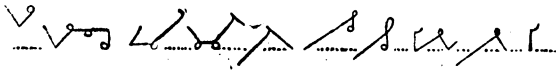
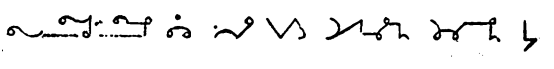
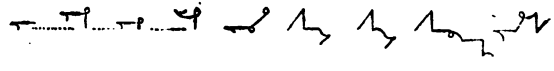
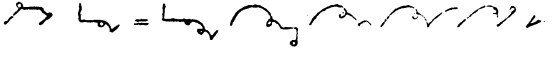
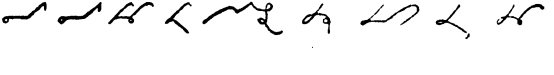
1. 

2. 

3. 

4. 

5. 

6. 

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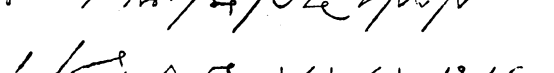
8. 

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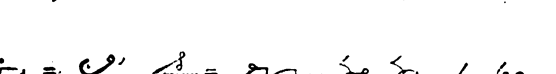
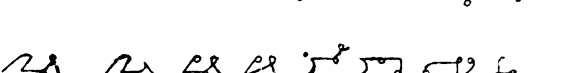
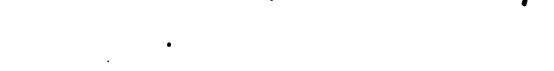
10 

11 

12 

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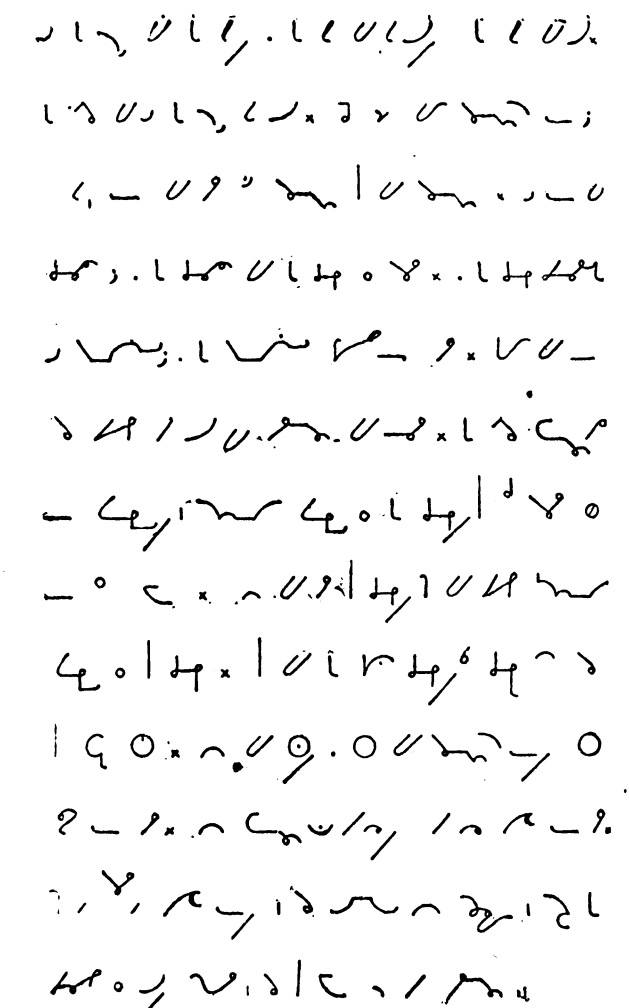

PLATE 6.

PHONOGRAPHY.

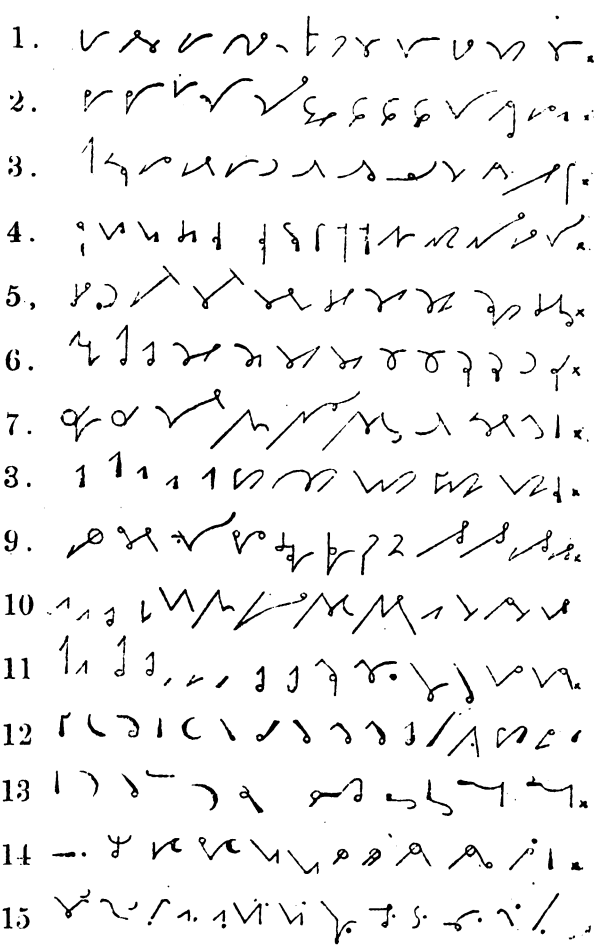

PLATE 7.

PLATE 8.

1 *Corinthians*. *Thirteenth Chapter*.

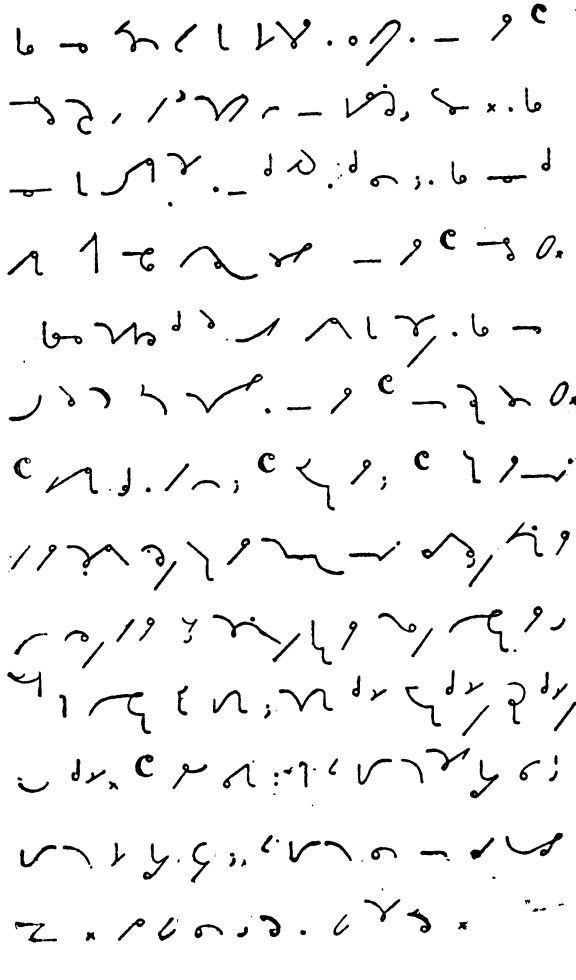

PLATE 9.

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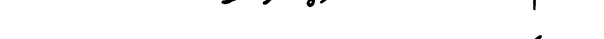
5. 
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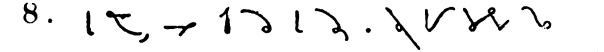
12. 

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